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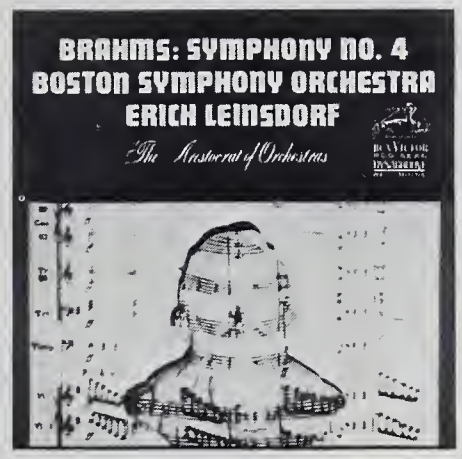

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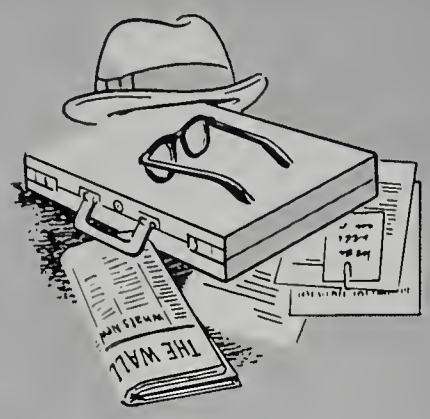

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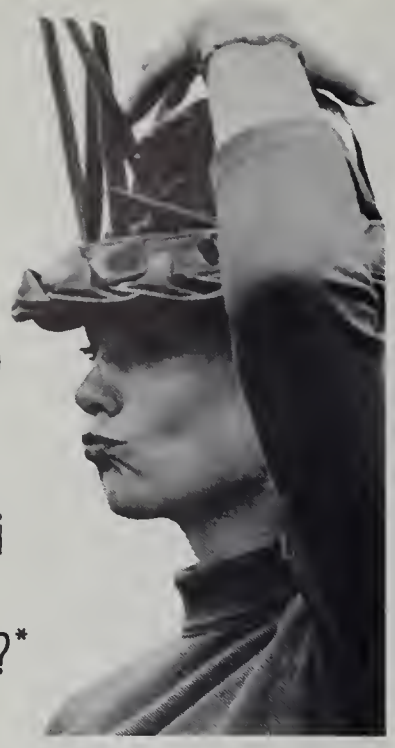

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first violins

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concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas

Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones

William Gibson
Josef Orosz
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

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August 5-9
to be announced

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July 29 8 pm Shed

CONTEMPORARY TRENDS CONCERT
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and the Thad Jones/Mel Lewis Orchestra

July 30 9 pm Theatre

BMC ORCHESTRA
GUNTHER SCHULLER *conductor*
including the première of a
new work by Theodore Antoniou*

July 31 9 pm Theatre

BMC CHAMBER MUSIC
AND DANCE PROGRAM
including the première of a new
work by Robert Ceely*
choreographed by James Waring

August 2 4.30 pm Main lawn

CONCERT OF ELECTRONIC MUSIC

PART TWO

August 11 9 pm Shed

WOZZECK (Berg)
in concert version performed
by members of the BMC, conducted
by ERICH LEINSDORF

August 12 8 pm Shed

CONTEMPORARY TRENDS CONCERT
featuring The Fillmore at Tanglewood
with the Joshua Light Show

August 13 9 pm Theatre

BMC CHAMBER MUSIC
AND DANCE PROGRAM
including L'HISTOIRE DU SOLDAT
(Stravinsky) conducted by ERICH LEINSDORF
and choreographed by Joseph Gifford; and a
repeat of the July 31 dance work by Robert Ceely

August 14 9 pm Theatre

BMC CHAMBER MUSIC
including premières of new
works by Edwin Dugger* and
Phillip Rhodes*

August 16 9 pm Theatre

BMC COMPOSERS' FORUM
including works by composers working
in the Fellowship Program of the
Center

August 17 9 pm Shed

WOZZECK (Berg)
repeat of August 11 concert
conducted by ERICH LEINSDORF

* commissioned for the Festival by the Berkshire Music Center in co-operation with the Fromm Music Foundation, Paul Fromm, President

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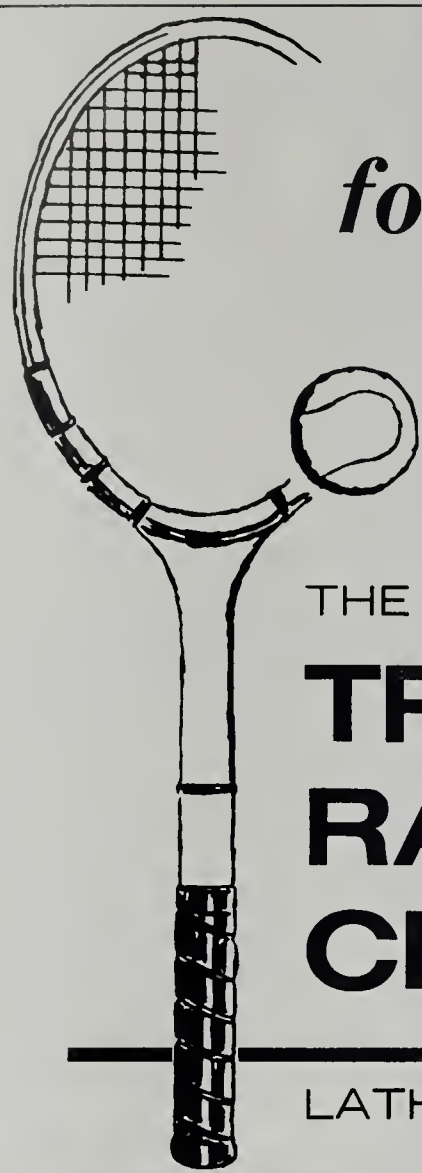

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EARL HEDBERG *viola*
WILLIAM RHEIN *bass*
ALFRED SCHNEIDER *violin*
ROBERT RIPLEY *cello*

BACH — Concerto for two pianos and strings in C BWV 1061

[Allegro]
Adagio
Fuga

MOZART — Sonata for two pianos in D K. 448

Allegro con spirito
Andante
Molto allegro

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Christoph Eschenbach

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BERKSHIRE FESTIVAL 1969

Friday July 4 1969 at 9 pm

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ERICH LEINSDORF *conductor*

MOZART

Symphony no. 29 in A K. 201

Allegro moderato
Andante
Menuetto — trio
Finale: allegro con spirito

Piano concerto no. 21 in C K. 467

Allegro maestoso
Andante
Allegro vivace assai

CHRISTOPH ESCHENBACH

intermission

Symphony no. 39 in E flat K. 543

Adagio — allegro
Andante con moto
Menuetto — trio
Finale: allegro

Christoph Eschenbach plays the Steinway piano

The program notes for tonight's concert begin on page 23

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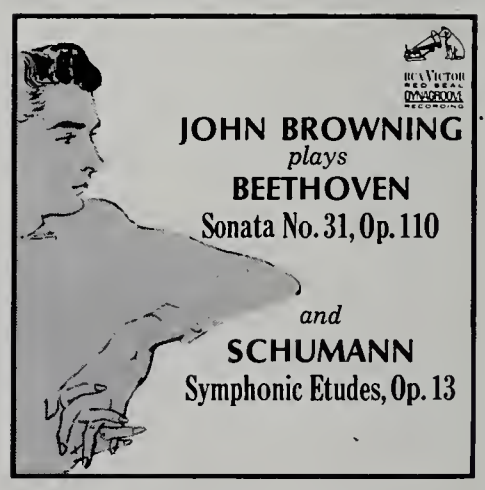

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BERKSHIRE FESTIVAL 1969

Saturday July 5 1969 at 8 pm

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MOZART

Symphony no. 35 in D K. 385 'Haffner'

Allegro con spirito
Andante
Menuetto — trio
Finale: presto

Piano concerto no. 23 in A K. 488

Allegro
Adagio
Allegro assai

JOHN BROWNING

intermission

Symphony no. 40 in G minor K. 550

Molto allegro
Andante
Menuetto: allegretto
Allegro assai

John Browning plays the Steinway piano

The program notes for tonight's concert begin on page 26

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MOZART

Six German dances K. 571
first performance by the Boston Symphony Orchestra

Piano concerto no. 27 in B flat K. 595
Allegro
Larghetto
Allegro

CLAUDE FRANK

intermission

Symphony no. 41 in C K. 551 'Jupiter'*
Allegro vivace
Andante cantabile
Menuetto: allegretto
Finale: molto allegro

Claude Frank plays the Steinway piano

The program notes for this afternoon's concert begin on page 28

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Program notes for Friday July 4

by John N. Burk

WOLFGANG AMADEUS MOZART 1756-1791

Symphony no. 29 in A K. 201

The date on the manuscript of this composition is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others. Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Writing symphonies for princes, young Mozart often seemed to make fun of ceremony. This one has none at all. It is still a favorite, and naturally so, for it is the most direct and personal symphonic expression of the lad of eighteen, written with the true simplicity and disregard for show which was natural to him. It is really a string symphony lightly colored by oboes and horns, moderate in tempi. There is not a single proclamation. It begins with a quiet string figure which builds with a series of sequences to a comfortable forte and proceeds in like vein. The development is close and flowing. The *Andante* is a delicate song by the muted strings; the *Minuet* is built on a rhythmic figure, which ends the movement with unexpected suddenness in the winds. This is a symphony of abrupt endings, making concise witty points and having no use for reiterated cadences. The *Allegro con spirito* moves in a light, rapid 6/8 beat, with staccato punctuation to an amusingly sudden end. Mozart leads us to expect a long, dominant-tonic peroration but breaks off and gives us an upsweeping scale and two short chords.

Piano concerto no. 21 in C K. 467

Twenty-five concertos by Mozart for piano and orchestra are listed in the catalogue of Köchel. Seventeen of these were composed for Vienna — most of them for performance by himself. There were four in the season of 1784-85, of which this was the last to be written.

The period of Lent in particular was a favorable time for a virtuoso-composer to reap profits in Vienna. The theatres being closed, Mozart could organize subscription concerts and rely upon a certain patronage. He gave two such concerts on February 10 and March 12, and composed a new concerto for each to help the receipts. This particular concerto was written for the second concert. Wolfgang's father, who was with him in Vienna, wrote home that he had made 559 florins 'which we had not expected, as the list for his subscription concerts numbers 150 persons and he has often played at other people's concerts for nothing'. There were many calls for his services at private concerts in Vienna. Leopold wrote to his daughter that between February 11 and March 12, in 1785, Wolfgang's harpsichord had been moved back and forth between the theatre and various private houses as many as twelve times.

It is easy to believe that Mozart gave more than value received. His father did well to insist that they coax what money they could from the Viennese nobility, for they knew little or nothing was to be derived from the scores themselves. The returns from publication were negligible, and indeed few of his works were published until after his death. He did publish his first three concertos by subscription, offering them to 'the highly respectable public, beautifully copied and revised by himself', for the sum of four ducats. Leopold considered even this sum too high. Evidently, father and son were not disposed to repeat the venture. Mozart kept his concertos in close possession to guard against piracy by other pianists. He took only the orchestral parts along with him on his journeys, and played from a clavier part consisting of a figured bass with principal themes and ornamental passages cued in. His clear memory needed no further prompting.

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This is Mozart's most carefree piano concerto. Its opening of light, short notes prophesies delicate, lyrical intertwining, and the prophecy is fulfilled. The melody of the *Andante* is first divulged by muted strings over diaphanous string chords, in a murmuring 12/8, and the pianist varies it while the solo voices of the winds add their charm. The *Finale* is an adventure in modulation, surprises, happy invention.

Mozart's last three symphonies

Certain great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E flat, the impassioned G minor, and the serene 'Jupiter'. We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new beauty of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries as these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan*, Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, trios, piano sonatas 'for beginners', a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, 'Romantic' century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends, who beheld the famous but impecunious young man of thirty-two adding three more to the thirty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of *Don Giovanni* in Vienna in May 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. His operas brought him nothing more than a small initial fee, and the demand for him as pianist had fallen off. His diminished activities were scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor Symphony when dominated by his financial distress, he finished his E flat symphony, entirely gay save four poignant dissonances at the climax of the introduction, on the very eve of writing the second of his 'begging' let-

ters to Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: 'At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment.' Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: 'I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply.' Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a trio, and under June 26 a march, piano sonata, the adagio and fugue for strings, together with a piece of more doubtful bread-winning powers (from which the 'dismal thoughts' are quite absent) — the Symphony in E flat.

Symphony no. 39 in E flat K. 543

The Symphony in E flat is the only one of the three with an introduction. This *Adagio* opens with heavy, fateful chords which subside into a gentle resolution. The *Allegro* runs a gentle, lyric course, the composer taking obvious delight in his beloved clarinets. The *Andante con moto* is one of Mozart's longest symphonic movements. It is an instrumental melody which sings through a pattern of short notes, at first by the strings to which the winds are added in the rarest of alternate groupings. The fact that he used a minuet in each of these symphonies confirms his ultimate preference, together with Haydn's, for the four-movement succession. A minuet like this one, no longer a dance, alternately *staccato* and *legato*, turning the trio into a melody and accompaniment by the two clarinets, fits beautifully into his scheme. The *Finale* is, like its near fellows, a display of technical manipulation, and of course, much else. He insists on full chordal figures only to give more point to his play of humor as fragments of the principal theme are bandied about among the woodwinds. The same fragment makes fun of the closing cadence, and all closing cadences, by abruptly adding itself at the end.

Symphony no. 40 in G minor K. 550

The opening theme of the G minor Symphony shows at once the falling melodic semi-tone which for generations seems to have been the composer's convention for plaintive sadness (in Tchaikovsky's Sixth symphony it reaches a sort of peak). The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its coda.

The *Andante* states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to 'the tender murmuring of angels' voices'. Writers on Mozart have found harshness and tension in the Minuet — all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The *Finale* has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the

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hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

Symphony no. 41 in C K. 551 'Jupiter'

Mozart's last symphony was labeled by a subsequent publisher the 'Jupiter'. The title would surely have amused the composer. Whether appropriate or not there are elements in the music to support it. The first movement is more than Jovian — it is an extraordinary combination of various elements, conditioning each other in an overall equilibrium, with a development prodigious for its time, with a renewing freshness of invention which deserves the word godlike, if any music can be so called. The four opening bars at once disclose two of these elements: a strong martial rhythm from the orchestra, answered by a gentle, persuasive phrase from the strings. The martial beat becomes without preamble (there is no preamble in the direct progression of this movement) a full, striding march rhythm. Its character is indisputable — there is no mistaking the military Mozart (compare the triple snare drum beat of *'Non più andrai'* in *Figaro* to the triplet figure here suggesting the drum-beat). Yet it need not be pointed out that this military buoyancy, enforcing the other elements, never overbears them. The second subject, in the dominant, opens lyrically but at once develops a gay rhythm whereby the composer has two more combinable elements. With these ingredients — martial, tender and gay — Mozart proceeds with his wonderfully unified development through close upon 100 bars. He is sly and vagrant but adroit in tonality, resourceful in adding relevant detail.

There is a sense of tragedy in the *Andante cantabile* (a tempo direction which he had never before used in a symphony). When the first phrase (from the muted violins) is followed by a loud defiant chord, one is reminded, as elsewhere, of the *Eroica*. A second phrase, where ornate thirty-second notes increase the emotional expressiveness, has the gradual subsidence which with Mozart often signifies lamentation. *Sforzando* chords in the winds over halting triplets increase the tension. This thesis is developed, there is a fresh treatment of the opening subject matter, bringing the climax of the movement. The coda is magnificent.

The sudden alternation of forcefulness and gentleness, a lifelong characteristic of the instrumental Mozart, in his last symphony acquires a new meaning. In the Minuet it takes the form of alternate eight-bar phrases. It has been remarked that the dotted half notes which open the second part of the trio are a foreshadowing of the motto subject of the finale, immediately to follow (resemblances of this sort should be looked upon as the instinctive outcome of the artist's singleness of purpose rather than as deliberately planned).

The final movement is Mozart's supreme achievement in counterpoint so smooth-flowing and natural, so apparently simple, that the layman may make himself comfortably at home with its surface charm while the student examines the various permutations and inversions of the five themes. The movement is in sonata form with a fugato development and extended coda. So Mozart ended his symphonic works with a fugal peroration, as if to demonstrate for his own satisfaction how he could put counterpoint to symphonic uses. The result was then, and still remains, absolutely supreme in its kind.

Program notes for Saturday July 5

by John N. Burk

WOLFGANG AMADEUS MOZART 1756-1791

Symphony no. 35 in D K. 385 'Haffner'

In 1782, needing a popular symphony for Vienna, Mozart asked his father to send back four of the movements (including only one of the

minuets) of the second serenade he had written for Haffner in Salzburg, which would pass perfectly well as a symphony. It was when he received the manuscript in the post that he was surprised to find that he had forgotten 'every note of it', a remarkable evidence that he could toss off timeless music even in a state of harassment with other matters. He liked his forgotten child on second acquaintance, added clarinet and flute parts, and felt that it would 'go well'. And so it did — it was loudly applauded in Vienna, and repeated. He had remarked to his father that the first movement should 'strike real fire', and that the last should go 'as quickly as possible'. What he meant was that the first movement had the *'recht feurig'* grandiloquence to suit a big party — its opening broad proclamation and the quieter notes in march rhythm which complete the phrase furnish most of the movements. The presto was wit through speed. *'So geschwind als es möglich ist'* meant as fast as the Salzburg basses could manage its running figure. This is party music. The Minuet has the old elegance, the slow *Andante* has 'grazioso' qualities in dotted rhythms. Mozart could at any time write to catch the lay ear. Yet this Symphony has a right to its title and does not deserve to be condescended to as it sometimes has. It is a true product of the Mozart of 1782. It is really symphonic, it turns up a profusion of happy musical thoughts. It is fully worthy of the composer of *Die Entführung*.

Piano concerto no. 23 in A K. 488

A glance at Mozart's activities in the winter of 1785-86 will show to what efforts he was put to budget his small household and his pleasures. In the first place, he had just ventured upon his most cherished project — *The marriage of Figaro*. The father wrote to Marianne on November 2 that her brother was 'up to his ears' in *Figaro* — he had shifted all of his pupils to afternoon hours in order to have his mornings free for uninterrupted progress on his opera. Meanwhile, he had much else to do. There was *Der Schauspieldirector,* the one-act opera-travesty, which he must compose for a performance at Schönbrunn on February 7. There was a performance of *Idomeneo* in March, which he supervised for Prince Augsperg, writing two new numbers. Then there were innumerable concerts, for some of which he must write new works. In addition to the three pianoforte concertos, the composition of other instrumental music had kept the inexhaustible Mozart from finishing his musical setting of Beaumarchais. He put his last touches to the score of *Figaro* just before its performance on May 11 1786.

Still, this profusion of music represents but a part of his activities during the six months in question. The scores as such usually brought him no income, which had to be derived from their performance at an endless round of concerts. Besides the public performances, there was a considerable vogue for private concerts in the houses of the Viennese nobility. A wealthy patron of the arts would be proud to entertain his friends with music-making by the celebrated Mozart, and, let us hope, rewarded him well for his services.

The A major Concerto was finished on March 2 1786, and is the second of the three composed for the Lenten concerts of that year. An illuminating study of the concerto is to be found in Alfred Einstein's *'Mozart, His Character and His Work'*, a part of which is here quoted:

'In the A major Concerto Mozart again succeeded in meeting his public half-way without sacrificing anything of his own individuality. He never wrote another first movement so simple in its structure, so "normal" in its thematic relations between tutti and solo, or so clear in its thematic invention, even where it makes excursions into the realm of counterpoint, or contains rhythmic peculiarities. The key of A major is for Mozart the key of many colors. It has the transparency of a stained-glass window. There are relations between the first movement of this concerto and the Clarinet quintet. Not without reason are there no trumpets and timpani. But there are also darker shadings and concealed intensities, which the listener interested only in pleasant entertainment misses altogether. Already in this movement there is a threatening touch of F sharp minor, and the whole *Andante* is in that key, which Mozart otherwise avoided. The latter movement is short, but it contains the soul of the work. . . . The *Presto* seems to intro-

duce a breath of fresh air and a ray of sunlight into a dark and musty room. The gaiety of this uninterrupted stream of melody and rhythm is irresistible.'

Symphony no. 40 in G minor K. 550

For the program note on this symphony see page 24

Program notes for Sunday July 6

WOLFGANG AMADEUS MOZART 1756-1791

Six German dances K.571

All of Central Europe once danced the *Deutscher,* whose *gemütlich* glide was to bridge the transition from the peasant *Ländler* to the sophisticated lilt of the waltz. In 1787, on the eve of his accession as *Hammermusikus* to the dance-drunk Emperor Joseph II, Mozart wrote from Prague: 'At six o'clock I went with the Count Canal to the so-called *Breiten,* a rustic ball. . . . I saw with wholehearted pleasure how these people jumped around with such sincere enjoyment to the music of my *Figaro,* which had been turned into all kinds of *contres* and *Teutsche.*' Later that year, the composer found that his imperial duties consisted almost entirely of supplying new music for the masked balls which were staged regularly in the *Redoutensaale,* a wing of the *Hofburg* on Vienna's Josephplatz. Much of his production were *Deutsche* (or *Teutsche),* and the celebrants took to them in turn despite Mozart's self-abnegating appraisal; he remarked that his modest salary was 'too high for what he did'.

Of course he was wrong, but that is not the point. The point is that Carnival-time in Vienna, even on the grounds of the palace, meant a mingling of the bourgeoisie and the aristocracy — although it is true enough that this unfettered social contact took place behind the protection of classless costumes and masks. So that in the 'German dances' of Mozart, more so than in any of his grander works, we may perceive the interrelation between high art and popular taste which is too often overlooked.

The set of six waltzes that make up K. 571 dates from Carnival of 1789. The scoring is for strings (without violas), woodwinds, horns, trumpets, timpani and 'Turkish music', that is, cymbals and bass drum played with sticks and a switch of birch twigs.

James Lyons

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Piano concerto no. 27 in B flat K. 595

Mozart's last piano concerto was not composed for any specific occasion, so far as we can say. Neither was it commissioned, apparently, although the fact that Mozart wrote out cadenzas for the work has led to speculation that it was intended for one of his pupils. Be that as it may, we know that the score was completed on January 5 1791. We know also that Mozart himself played in the first performance, which was given the following March 4 in the course of a concert actually featuring the clarinetist Joseph Bähr (or Beer; the spelling is uncertain).

John N. Burk perceived the K. 595 as 'even-tempered' and 'neither a deeply probing concerto nor a joyfully brilliant one'. But that was emphatically a minority view. Resignation, yearning, introspection, melancholy, world-weariness, nostalgia, sublimity — all of these are among the words more often enlisted to describe this sad song of a concerto, and all of them are variously appropriate. The concensus was

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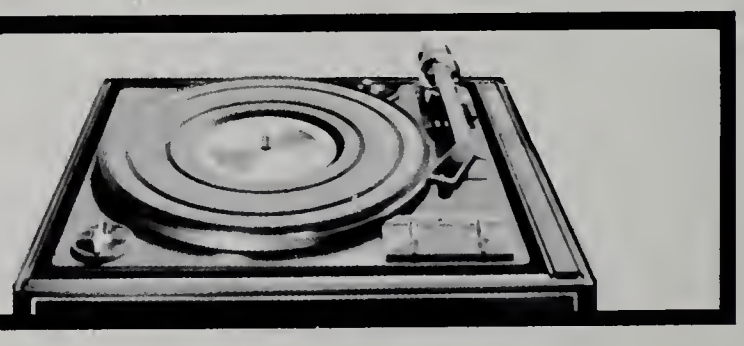


expressed well by Alfred Orel, who spoke of this concerto as 'the measure of all that [Mozart] had now laid aside. He had left behind the great inner and outward struggles which had so long filled his life, and found satisfaction in offering himself in the calm accomplishment of his mission as an artist'. Eric Blom's appraisal was not dissimilar; he called the K. 595 a 'truly valedictory work, with a kind of chastened mood occasionally verging on a feeling of oppressive foreboding'.

The formal unfoldment is of crystalline clarity and need not detain us except to mention that the first *Allegro* contains passing allusions to Osmin's aria *(Ha! wie will ich triumphieren!)* from *Die Entführung aus dem Serail* and to the finale of the 'Jupiter' Symphony.

Alfred Einstein remarks on the fact that this concerto was given its première in a hall on the Himmelpfortgasse ('Gate-of-Heaven Road'); he then continues:

'Indeed, the work stands "at the gate of heaven", at the door of eternity. But when we term this Concerto a work of farewell we do so not at all from sentimentality, or from any misconception. . . . In the eleven months that remained to him, Mozart wrote a great deal of various kinds of music; it was not in the *Requiem* that he said his last word, however, but in this work, which belongs to a species in which he also said his greatest.'

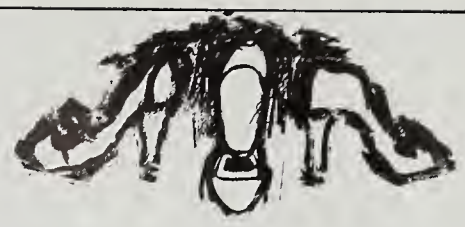
It might be added parenthetically that the immediately ensuing K. 596 was a song, *Sehnsucht nach dem Frühlinge* ('Longing for Spring'), for which Mozart used again the Rondo theme of his B flat Concerto. Did he know that the spring just ahead of him would be his last? There is no such implication in the biographical data, but the music speaks to us with more candor.

James Lyons

program note copyright © by James Lyons

Symphony no. 41 in C K. 551 'Jupiter'

For the program note on this symphony see page 24



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THE MUSIC DIRECTOR

When ERICH LEINSDORF relinquishes his post as Music Director of the Boston Symphony Orchestra at the end of the 1969 Berkshire Festival, he will have made a significant contribution to American musical life. Under his leadership the Orchestra has presented many premières and revived many forgotten works. Among the latter have been the complete Schumann *Faust*, the original versions of Beethoven's *Fidelio* and Strauss's *Ariadne auf Naxos*, and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières have been works like Britten's *War requiem* and *Cello symphony*, the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra*, and Piston's Symphony no. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, Erich Leinsdorf has found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Così fan tutte*, a Grammy award winner, Verdi's *Masked ball*, and *Salome* by Strauss, soon to be released. During the past months Erich Leinsdorf has conducted in Frankfurt and Lausanne, and a few days before returning to the United States led the London Symphony Orchestra in their 65th anniversary concert.

THE SOLOISTS

Born in Nuremburg, Germany, CLAUDE FRANK was surrounded by music from his earliest childhood. He was six when he started learning the piano, and only five years later had a chance to play for Artur Schnabel. Encouraged to continue, he began to study with one of Schnabel's former pupils when his family moved to Paris shortly afterward. Under the threat of the Nazi invasion, the Franks moved again, and eventually arrived in New York in 1941. Schnabel had moved too, and Frank became one of his students.

After service in the US Army, Claude Frank resumed his studies and in 1946 was at the Berkshire Music Center as a conducting student. He started teaching, but after a summer at Marlboro, Vermont, he turned to performing. In 1956 he made the first of his many European tours, and after his debut with the Boston Symphony Orchestra under Charles Munch and the New York Philharmonic under Leonard Bernstein in 1959, he was engaged by most of the major symphony orchestras in the United States.

He has appeared many times with the Boston Symphony Orchestra under Erich Leinsdorf in Boston and at Tanglewood, has made several recordings for RCA with the Boston Symphony Chamber Players and has been a member of the faculty of the Berkshire Music Center for several years. Claude Frank is at present recording the complete sonatas of Beethoven for RCA.

LILIAN KALLIR was born in Prague of Austrian parents, and made her musical debut on the recorder at the age of four for a radio broadcast. Two years later she began to study piano and violin. At the start of the second World War she came to the United States via Switzerland, Spain and Portugal, and began to study piano seriously in New York. She was 16 when she won the American Artists Awaro of the Brooklyn Institute of Arts and Sciences, and soon after made her first appearance at Town Hall, New York. Her debut with orchestra took place at the opening of the New York Philharmonic's 1957-58 season, and she has played since then in all the major musical centers of the world.

Lilian Kallir has played many times in past years at the Berkshire Festival. She gave several performances last season of Mendelssohn's Piano concerto in G minor with the Boston Symphony Orchestra in Raleigh, St Petersburg, Washington and New York. She is a faculty member of the Berkshire Music Center.

The VIOLONE ENSEMBLE, now coming to the end of its second season, was formed from two existing groups, the Gabrielli Trio and the Violone Trio. The ensemble takes its name from the instrument which was the 'double bass' of the old consort of viols; its aim is to play in its repertoire pieces which include the double bass, in addition to the more frequently performed chamber music for strings.

The Violone Ensemble has given concerts and master classes in many parts of New England, including Andover, Brookline, Plymouth, Gardner, Harvard University and at the Boston Conservatory, where the group is officially in residence. The players are all members of the Boston Symphony Orchestra.

Born in Breslau in 1940, CHRISTOPH ESCHENBACH began to study piano at the age of eight with his mother. Two years later the family moved to Hamburg and there the boy's musical talent came to the attention of the conductor Eugen Iochum, who brought him to study with Eliza Hansen, a former protegée of Artur Schnabel and Edwin Fischer. In 1953 he continued his studies in Cologne, then returned to Hamburg for further work with Mme Hansen. He graduated from the Hamburg Academy of Music with highest honors. He won many first prizes during his career: in 1951 and again in 1952 he won the Steinway Young Pianists' Competition. In 1959 he won the Deutscher Hochschulen Competition, in 1962 the Munich International Music Competition, and in 1965 the Concours Clara Haskil in Lucerne.

Christoph Eschenbach has appeared as soloist with the leading orchestras of Europe; he was the only artist chosen to represent West Germany at Montreal's Expo 67. He made his debut in the United States earlier this year with the Cleveland Orchestra, and appears for the first time with the Boston Symphony this weekend. He records for DGG.

JOHN BROWNING, who gave the world première of Samuel Barber's Piano concerto with Erich Leinsdorf and the Boston Symphony Orchestra in 1962, has appeared with the Orchestra several times since in Boston, Tanglewood and New York. He was born in Denver, Colorado, where he made his orchestral debut with Mozart's *Coronation* Concerto at the age of 10. When his family moved to Los Angeles he studied with Lee Pattison, and later he went to New York after winning a scholarship to the Juilliard School, where he studied with Rosina Lhevinne.

In 1954 he won the Steinway Centennial Award and two years later the Leventritt Award, which led to his debut with the New York Philharmonic. In 1956 he also won the Gold Medal at the competition in Brussels, founded by Queen Elisabeth of Belgium. From that time his career was assured. His tours have taken him all over Europe, the Soviet Union, the Near East, Mexico, and throughout the United States, where he has played with every major orchestra. During the summer of 1967 he was on the faculty of the Berkshire Music Center at Tanglewood where he gave a series of master classes.

John Browning has recently completed the recording for RCA of all five concertos of Prokofiev with Erich Leinsdorf and the Boston Symphony Orchestra. The first four are already available, and the final album will be released next month.

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THE COMING WEEK AT TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

BERKSHIRE MUSIC CENTER
ERICH LEINSDORF *Director*

Sunday July 6

10 am
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed by members of the Center

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
for program see page **21**

Tuesday July 8

8 pm
Shed

BERKSHIRE MUSIC CENTER
CONTEMPORARY TRENDS CONCERT
JANIS JOPLIN
ORPHEUS

Wednesday July 9

9 pm
Theatre

BERKSHIRE MUSIC CENTER ORCHESTRA
JOSEPH SILVERSTEIN *conductor*
STRAVINSKY Jeu de cartes (1937)
TCHAIKOVSKY Variations on a rococo theme op. 33
JULES ESKIN *cello*
BEETHOVEN Symphony no. 5 in C minor op. 67

Thursday July 10

9 pm
Theatre

BERKSHIRE MUSIC CENTER VOCAL MUSIC CONCERT
Operatic scenes for solo voices and small vocal ensembles performed by members of the Center

Friday July 11

7 pm
Shed

WEEKEND PRELUDE
Music by Bach
JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

9 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
BACH The four suites

Saturday July 12

10.30 am
Shed

BOSTON SYMPHONY ORCHESTRA
Open rehearsal
DAVID ZINMAN *conductor*

2.30 pm
Theatre

BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE CONCERT
Performances by members of the Institute's programs in music, drama and dance

8 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
MOZART Die Entführung aus dem Serail
BEVERLY SILLS, GEORGE SHIRLEY, ANNE ELGAR, JEROLD SIENA, RAYMOND MICHALSKI, MAC MORGAN, TANGLEWOOD CHOIR

THE COMING WEEK AT TANGLEWOOD

Sunday July 13

10 am
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed by members of the Center

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
DAVID ZINMAN *conductor*

GRAAF	Symphony in C op. 40 no. 4
BACH	Concerto for flute, violin and harpsichord in A minor BWV 1044
	DORIOT ANTHONY DWYER *flute*
	JOSEPH SILVERSTEIN *violin*
	ROBERT LEVIN *harpsichord*
HANDEL	Concerto grosso in G op. 6 no. 1
MOZART	Symphony no. 36 in C K. 425 'Linz'

programs subject to change

Ticket prices for **Boston Symphony Orchestra concerts:** general admission $3; reserved seats $3.50, 4.50, 5.50, 6.50, 7, 7.50, 8 and 8.50 (box seat). Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is $2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Ticket prices for **Contemporary Trends concerts:** general admission $3; reserved seats $4, 4.50, 5, 5.50, 6 and 6.50 (box seat).

Tickets for Contemporary Trends concerts can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the BMC schedule are a Festival of Contemporary Music, including the world premières of four works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

The Berkshire Music Center is in part supported through the generosity of the Tanglewood Friends. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events, with the exception of the Contemporary Trends concerts, without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event, except the Contemporary Trends concerts, for which the ticket prices are listed above, are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

BERKSHIRE FESTIVAL 1969

THIRD AND FOURTH WEEKS

THIRD WEEK

July 18 — **Friday**

7 pm	Prelude Music by Webern and Busoni ZUKOFSKY, KALISH
9 pm	BSO — LEINSDORF
ROSSINI	'L'Italiana in Algeri' overture
SCHARWENKA	Piano concerto no. 1 WILD
STRAVINSKY	The rite of spring

July 19 — **Saturday**

10.30 am	BSO — Open rehearsal
8 pm	BSO — LEINSDORF
RIMSKY-KORSAKOV	Prelude and march from 'Le Coq d'or'
TCHAIKOVSKY	Piano concerto no. 2 GRAFFMAN
PROKOFIEV	Scenes from 'Romeo and Juliet'

July 20 — **Sunday**

2.30 pm	BSO — LEINSDORF
TCHAIKOVSKY	Introduction to Act II 'Swan Lake'
	Violin concerto ZUKERMAN
	Symphony no. 5

FOURTH WEEK

July 25 — **Friday**

7 pm	Prelude
	of the piano WILD
9 pm	BSO — LEINSDORF
BEETHOVEN	'Egmont' overture
BEETHOVEN	Symphony no. 1
BRAHMS	Piano concerto no. 2 WATTS

July 26 — **Saturday**

10.30 am	BSO Open rehearsal
8 pm	BSO — LEINSDORF
VERDI	Otello CASSILLY, NISKA, MILNES, TANGLEWOOD CHOIR, BERKSHIRE CHORUS, BERKSHIRE BOY CHOIR

July 27 — **Sunday**

2.30 pm	BSO — Wilson
SIBELIUS	Symphony no. 2
BEETHOVEN	'Emperor' concerto ASHKENAZY

programs subject to change

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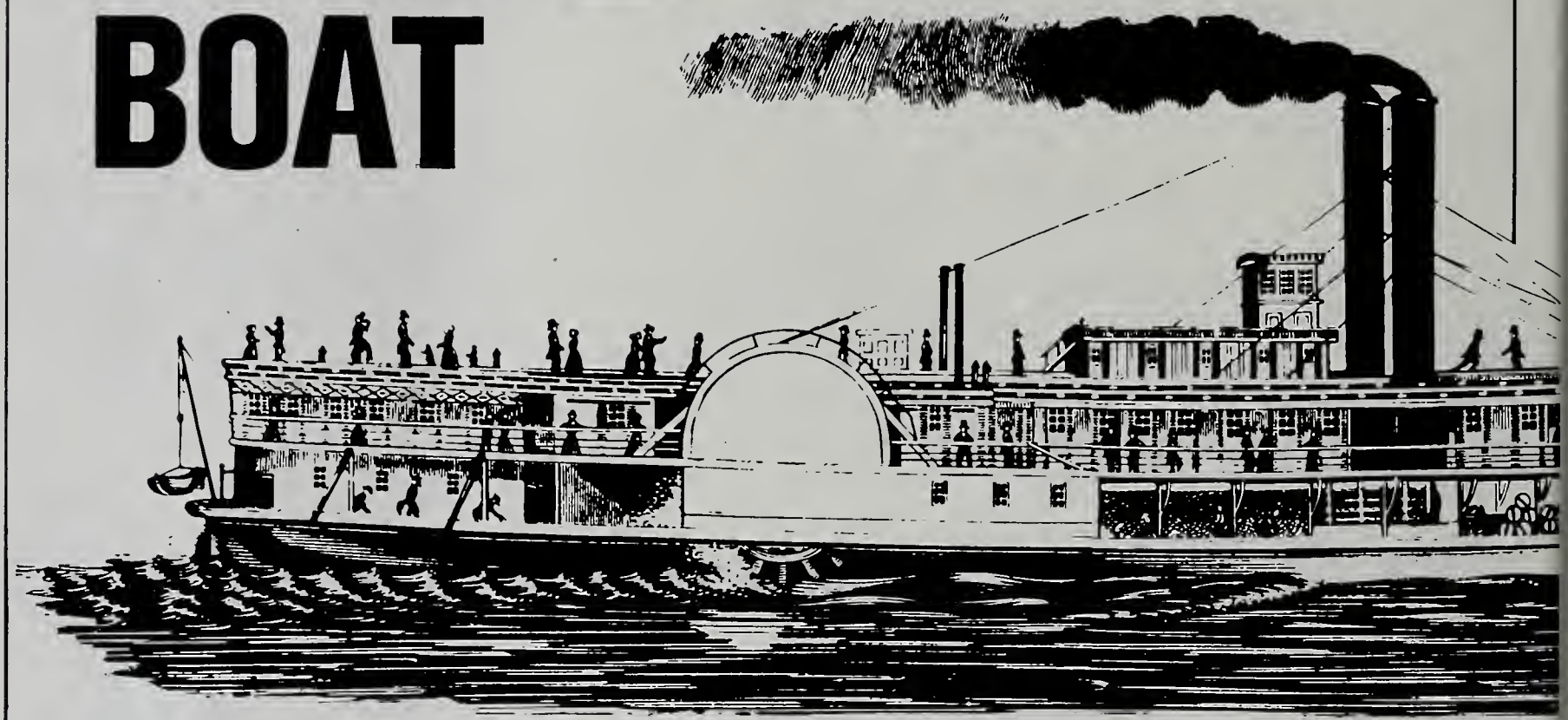

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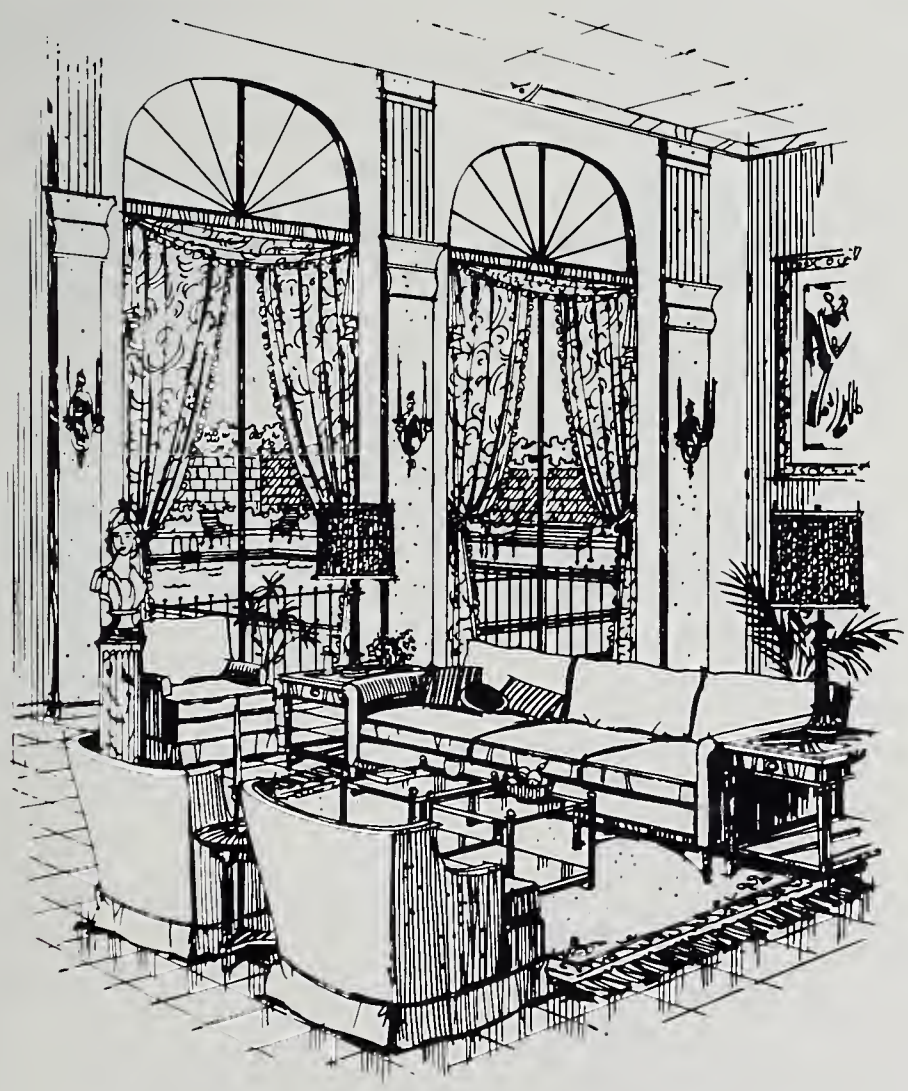

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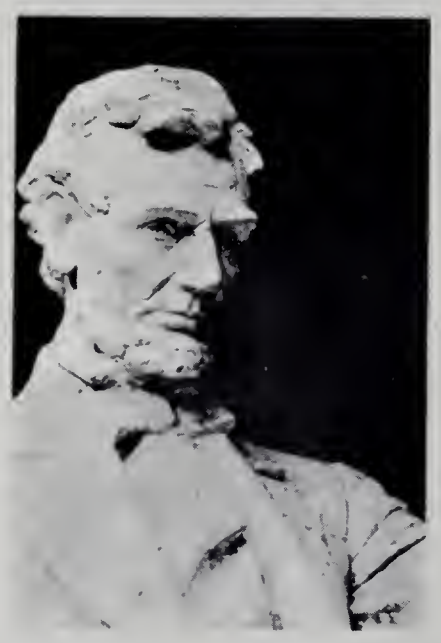

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Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is $2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Restaurant Associates** of New York.

The Tanglewood Music Store is located near the Main Gate. Phonograph records, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, rest rooms and telephones is printed elsewhere in the program. It also includes directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

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Alexander Williams, Clarinet
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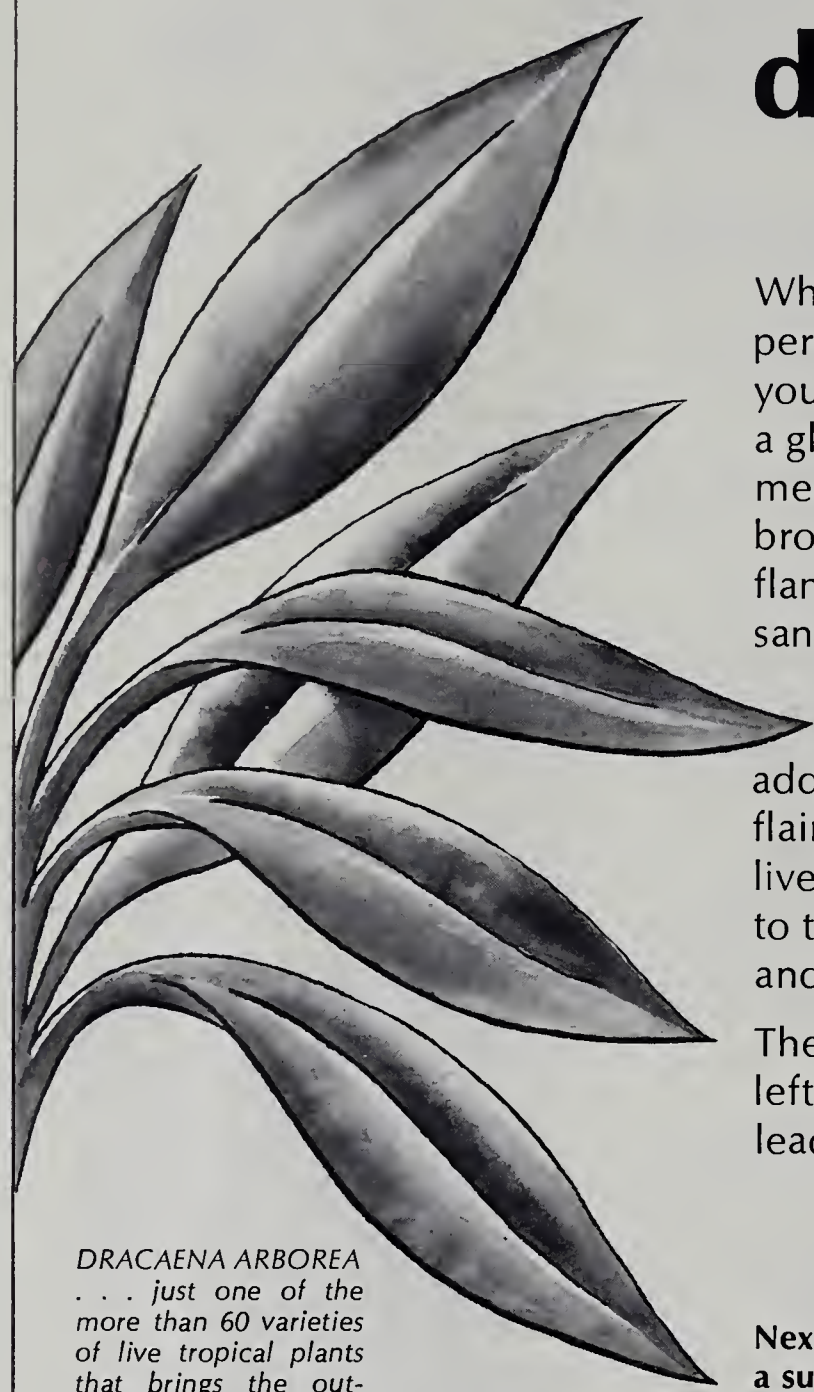

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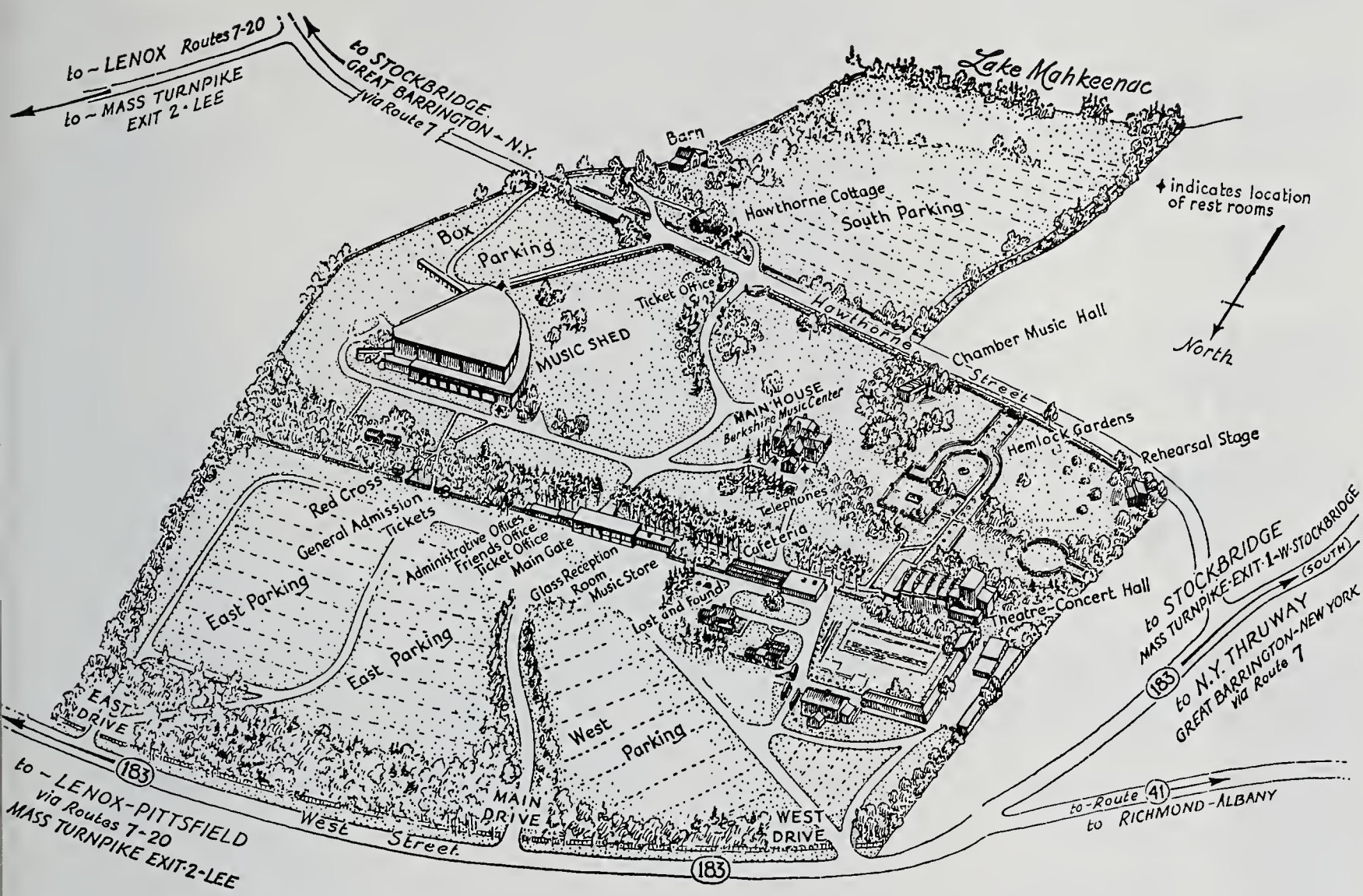

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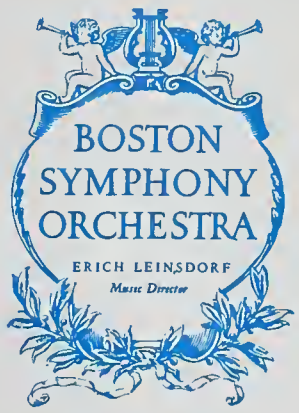

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BACH

Suite no. 5 in C minor for cello unaccompanied BWV 1011

Prelude
Allemande
Courante
Sarabande
Gavotte 1 — gavotte 2
Gigue

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Adagio
Fuga: alla breve
Largo
Allegro assai

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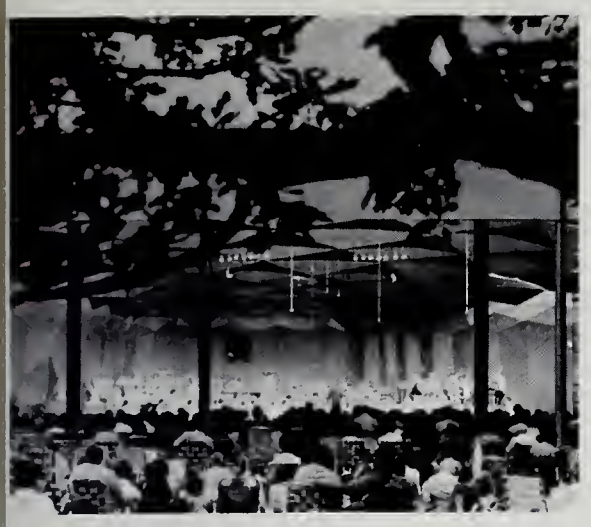

BERKSHIRE FESTIVAL 1969

Friday July 11 1969 at 9 pm

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BACH

Suite no. 1 in C BWV 1066

Ouverture
Courante
Gavotte 1 — gavotte 2
Forlane
Menuet 1 — menuet 2
Bourrée 1 — bourrée 2
Passepied 1 — passepied 2

Suite no. 4 in D BWV 1069

Ouverture
Bourrée 1 — bourrée 2
Gavotte
Menuet 1 — menuet 2
Réjouissance (Rejoicing)

intermission

Suite no. 2 in B minor BWV 1067

Ouverture
Rondeau
Sarabande
Bourrée 1 — bourrée 2
Polonaise — double
Menuet
Badinerie

DORIOT ANTHONY DWYER *flute*

Suite no. 3 in D BWV 1068

Ouverture
Air
Gavotte 1 — gavotte 2
Bourrée
Gigue

ROBERT LEVIN *harpsichord continuo*

The program notes for tonight's concert begin on page 23

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adapted by Gottlieb Stephanie the Younger

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First performance by the Boston Symphony Orchestra

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OSMIN, *the overseer of Pasha Selim's palace*	RAYMOND MICHALSKI
CONSTANZE, *beloved of Belmonte*	BEVERLY SILLS
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Narration and stage direction by ANDREW RAEBURN

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The program notes for tonight's concert begin on page 25

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GRAAF — Symphony in C op. 40 no. 4

Allegro
Affettuoso
Vivace

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BACH — Concerto in A minor for flute, violin and harpsichord BWV 1044

Allegro
Adagio ma non tanto e dolce
Alla breve

DORIOT ANTHONY DWYER *flute*
JOSEPH SILVERSTEIN *violin*
ROBERT LEVIN *harpsichord*

~~*first performance by the Boston Symphony Orchestra*~~

intermission

HANDEL — Concerto grosso in G op. 6 no. 1

A tempo giusto
Allegro
Adagio
Allegro
Allegro

JOSEPH SILVERSTEIN, ALFRED KRIPS *concertino violins*
JULES ESKIN *concertino cello*
ROBERT LEVIN *harpsichord continuo*

first performance by the Boston Symphony Orchestra

MOZART — Symphony no. 36 in C K. 425 'The Linz'

Adagio — allegro spiritoso
Andante
Menuetto — trio
Presto

The program notes for this afternoon's concert begin on page 26

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Program note for Friday July 11
by John N. Burk

JOHANN SEBASTIAN BACH 1685-1750
The four suites

Bach's four orchestral suites are usually attributed to the period (1717-1723) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736, and Karl Geiringer has made the point that 'the three trumpets prescribed in the scores of no. 3 and no. 4 exceeded the orchestral resources at the Cöthen court'. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavier,* the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

Bach's service as Kapellmeister to this Prince was an agreeable interlude, lasting six years (1717-1723), in his life-long career as a composer for the church. It was preceded by his nine years (1708-1717) as Kammer Musicus and Organist to the Duke Wilhelm Ernst of Saxe-Weimar; followed by the remaining 27 years of his life as Cantor at the St Thomas and St Nicholas churches in the free city of Leipzig. These three jobs developed three sides of the artist Bach: Weimar his great organ works, Cöthen his chamber works, Leipzig his greatest choral works — the Passions, the Mass, the long list of cantatas.

Bach was not required to provide any ritual music at Cöthen. If he missed the performance of such duties through this interim, the worship of God through music, the zest with which he explored the possibilities of instrumental solo and chamber combinations show no sign of it. The Prince was far more sympathetic, musically intelligent and appreciative of Bach's talents and creative value than his haughty employers at Weimar who imprisoned him for wanting to leave, or the church officials at Leipzig who found him intransigent, a bothersome subordinate, and little better than mediocre. When the young Leopold became lord of the small principality of Cöthen, shortly before the advent of his talented Kapellmeister, he gathered the best orchestra that it was ever Bach's opportunity to work with. Bach may have written the gamba sonatas and the works for violin solo with his Prince in mind as well as Christian Ferdinand Abel, 'Chamber violinist and gambist' of the *Kapelle,* or the *'Collegium musicum'* as it was called. Such music was still territory for new exploration in Germany, where it had been little developed and where in some centers it was disapproved by the Church.

When Leopold became the ruler of the little principality in 1715, he was twenty-one. His first act was to build up the *Kapelle* forces which under his widowed mother's control had been based on a personnel of three. The personnel which Bach found numbered, besides himself, eight soloists and eight ripienists. More were engaged as required. The Prince ordered much chamber music as well as operatic and choral performances. 'His romantic temperament,' wrote Charles Sanford Terry, 'is revealed in his portrait, the high brow, long, waving undressed chevelure, the large clear eyes beneath exaggerated eyebrows inherited from his mother and a countenance open, fresh and friendly.'

Bach had many reasons to be satisfied with his new position. As *Kapellmeister* he drew the largest yearly salary in the princely Protocol — 400 thalers, a considerate improvement over the 250 thalers which had been allotted to him in Weimar.

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Bach's dedicatory letter addressed in French to the Margraf Christian Ludwig of Brandenburg accompanied a brace of six concertos, which, he said, he had composed two years before. This would have been in May 1718, when Prince Leopold visited Carlsbad to take the waters, and took a half dozen of his musicians with him, including Bach, who evidently impressed the Count. The dedicatee no doubt had not the slightest inkling that he was receiving a prodigious piece of experimentation in chamber combinations. He would not have had the musicians who could have performed the concertos. The scores, obviously untouched, lay in his music library, never properly listed, and on his death were disposed of for an insignificant price. There can be no doubt that Bach wrote them with his own forces in mind. One of the succession of copyists which he had at his disposal was evidently set to work. The record shows the probable performance of the first in June 1722, for, horns being a new fashion in such music and not maintained in the orchestra, two were then engaged.

Tragedy suddenly descended upon these days and nights of music making. When Bach returned from his second visit to Carlsbad in July 1720, he found that his young wife, Maria Barbara, had suddenly and unexpectedly died. Bach found himself with an undirected household of four children: his daughter, Catharina Dorothea was twelve, his boy, Wilhelm Friedemann was ten, and two more sons, Carl Philip Emanuel and Johann Gottfried Bernhard, were six and five. Remarriage was the father's only recourse. On December 3 of the following year he married Anna Magdalena Wilcken, a fellow Thuringian of musical parents and musical tradition, herself a singer at the Court of Anhalt-Zerbst. Terry remarks of the bridegroom: 'He was no longer of the impressionable age, when youth is attracted by superficial graces.' Mr Terry's judgment of an 'impressionable age' might have been less than his musical judgment, since Bach was thirty-five and his bride twenty. Her voice would have added to her attraction besides bringing in extra income, and she was completely congenial musically speaking. The following verses addressed to her by her husband five years later would indicate that his bride, among many virtues, was comely:

> Your slave am I, sweet maiden bride,
> God give you joy this morning!
> The wedding flowers your tresses hide,
> The dress your form's adorning,
> O how with joy my heart is filled
> To see your beauty blooming.
> Till all my soul with music's thrilled,
> My heart's with joy o'erflowing.

Anna Magdalena was more than a good stepmother — she gave her husband thirteen more children, of whom Johann Christian became the most famous.

Bach wrote by far the larger part of his purely instrumental music at Cöthen — the violin sonatas, the suites for violin and for cello unaccompanied, the violin concertos, probably the four Suites too. Scores for clavier solo included the first volume of the *Well-tempered Clavier* and the two volumes of the *Clavierbüchlein,* which he wrote for the instruction of the young Wilhelm Friedemann and for Anna Magdalena, an eager pupil.

Bach's stay at Cöthen ended less happily than it began. The Prince entered matrimony one week after his *Kapellmeister* took the same step. The bride was his cousin, Friederica Henriette, daughter of Prince Carl Friedrich of Anhalt-Bernburg. She brought discord into the musical activities having no taste for serious music, and begrudging her husband's companions. Bach referred to her in a letter as an *'amusa',* a feather head. She was also a Calvinist, which to a determined Orthodox Lutheran like Bach was apostasy. Relations between Bach and his Prince nevertheless remained cordial to the end. These frictions within the Court have been surmised as Bach's reason for leaving and for seeking the Cantorship at Leipzig. Another reason put forward is that Leipzig offered what Cöthen did not — a university education for his sons. Certainly the titles of Cantor and *Director Musices* were less impressive, the position less remunerative, less free, and they held a threat of friction more trying to his independence in the fulfillment of his duties. A deeper reason might be the composer's inner compulsion to embrace the larger forms which the church services offered. With instrumental

music at Cöthen he had finely but rather completely covered the possibilities. The questing artist looked elsewhere.

The suites, partitas and 'overtures', so titled by Bach, were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *'ouverture'*, there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this 'overture' were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive 'opening' movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

'The introductions are monumental movements,' Albert Schweitzer has written, 'all constructed on the plan of the French overture. They begin with a stately section; to this succeeds a long and brilliant allegro; at the end the slow section returns. When Mendelssohn, in 1830, played to the old Goethe, on the piano, the overture of the first of the two suites in D major, the poet thought he saw a number of well-dressed people walking in stately fashion down a great staircase. In 1838 Mendelssohn succeeded in getting the "overtures" performed by the orchestra at the Gewandhaus, Leipzig. It was the first performance of any of these splendid works since Bach's death.'

In the dance melodies of these suites, Albert Schweitzer has said 'a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace.'

Program note for Saturday July 12

by Andrew Raeburn

WOLFGANG AMADEUS MOZART 1756-1791

Die Entführung aus dem Serail (The abduction from the seraglio) K. 384

The success of *Idomeneo* at Munich in January 1781 brought Mozart's growing discontent with his imperious and unsympathetic employer, Archbishop Colloredo of Salzburg, to a head. Colloredo, who was on a visit to Vienna, sent for his young musical servant in March. After a series of angry interviews, Mozart was literally kicked out of the antechamber one day by Count Arco, the Chamberlain. To his father's dismay, Wolfgang decided finally to break with the Archbishop, moved to the household of his friends the Webers, and by the end of the year was engaged to their daughter Constanze. They were married in August 1782.

The climate in Vienna was ideal for a German opera. Joseph II, having successfully established a national theatre, turned next to opera and founded the *National-Singspiel* to replace the old Italian opera and ballet. Gottlieb Stephanie (the younger), stage manager of the opera, provided Mozart with a libretto, which he based on a drama by Christoph Bretzner called *Belmont und Constanze*. Bretzner was highly indignant at the infringement of his rights, but had little cause; his own play was an imitation of an English comic opera *The Captive*, which was itself adapted from Dryden's *Don Sebastian*. Stephanie's talents as a librettist were limited, and the composer did not help matters by his continual demands for change. There were even occasions when Mozart wrote the music first, then asked Stephanie to write words to fit the score. Furthermore, he tailored the music to the capabilities of his singers, who were all trained in the Italian operatic style. As a result, *Die Entführung aus dem Serail*, as the opera was finally titled, is no true German *Singspiel*, but a collection of Italianate arias, strung together by a dialogue of distinctly poor literary quality (which is cut in this performance). But the music is glorious.

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Nothing can better illustrate the weakness and strength of *Die Entführung* than the long and dazzlingly beautiful aria 'Martern aller Artern'. It is really a concert aria, which Mozart wrote as a showpiece for Caterina Cavalieri, the first Constanze. Donald Tovey described it as a 'quadruple concerto for flute, oboe, violin and cello which serves as a background and framework to a heroic coloratura aria'. Edward Dent wrote: 'What makes this great aria ludicrous on the stage is the modern practice, initiated by some over-ingenious German *regisseur,* of filling out the sixty bars of leisurely introduction by making Selim go through an elaborate conversation with Constanze in the gesture-language of the classical ballet, as if they were both of them deaf mutes . . . [But] considered simply as a piece of concert music and as a display piece for a *prima donna,* it is magnificent.'

The plot of *Die Entführung,* which cannot with the best will in the world be assigned a significant role in the history of dramatic art, is briefly as follows:

Pasha Selim, a Turkish potentate, holds three foreigners captive in his summer palace: Constanze, a Spanish lady; Blonde, her English maid; and Pedrillo, formerly the servant of the Spanish noble Belmonte and now Selim's head gardener. The Pasha is enamoured of Constanze and wishes to marry her. She however is in love with Belmonte and will not accept the Pasha's hand.

Belmonte, resolved to rescue his Constanze, comes ashore at Selim's country palace. His first meeting is with Osmin, the surly overseer of the household. Osmin is doubly suspicious of the Spaniard as a stranger and as a friend of Pedrillo. There is no love lost between the overseer and Pedrillo, since Osmin is attracted by Blonde, who in her turn is in love with the head gardener. Despite Osmin's attempt to frustrate the meeting, Pedrillo contrives to present Belmonte to the Pasha as an architect, and the Spaniard is allowed to enter the palace.

In the second act Osmin makes fruitless advances to Blonde, while the Pasha continues his equally vain courtship of Constanze. Pedrillo tells Blonde that Belmonte is planning a rescue, and himself puts the first part of the plan into operation by making Osmin drunk. As Osmin staggers off to sleep, the lovers are reunited.

The third act opens with the midnight escape, Constanze and Blonde climbing down ladders to join their lovers in the garden. Osmin and the palace guards appear in the nick of time to stop them. The Pasha is summoned. Matters go from bad to disastrous when he discovers that Belmonte is the son of his worst enemy. The lovers prepare for death, but the Pasha forswears revenge, forgives his prisoners and sets them free. Osmin storms away in an outburst of fury, and the lovers set sail from the Turkish shores while the chorus sings the praises of Pasha Selim.

Die Entführung aus dem Serail opened at the Burgtheater in Vienna on July 16 1782. Despite an organized claque of protesters, it was an immediate success and remained during Mozart's lifetime his most popular opera. There were more than thirty performances in Vienna before 1788, when the *National-Singspiel* came to an end, and there were presentations in thirty other cities, including Prague, Warsaw, Berlin, Amsterdam and Budapest, before the composer's death in 1791.

Program notes for Sunday July 13

CHRISTIAN ERNST GRAAF c. 1726 - c. 1802
Symphony in C op. 40 no. 4

A member of a talented German family of musicians, Christian Ernst Graf (he added the extra 'a' to his name when he moved to Holland) was born in about 1726. His father was a violinist and hautboy player of some note, and his five brothers all became musicians. One of them, Friedrich Hartmann, had a distinguished career throughout Europe as a conductor and composer. Christian succeeded his father as conductor at the court in Rudolfstadt, then in 1762 went to The Hague, where he became *Kapellmeister* at the court of Prince William IV. Musical life flourished under his energetic direction. When young Wolfgang Mozart and his sister visited The Hague for the first time, Graaf directed

their opening concert on January 22 1766. The seventeen-year-old Prince William V had recently succeeded his father, and in his honor Graaf composed the music to a song 'On the installation of His Serene Highness Willem V, Prince of Orange', which was 'furnished with eight artful variations by the celebrated young composer J.G.W. Mozart [*sic*], aged 9'.

Christian Graaf remained at The Hague for the rest of his life. He died between 1802 and 1804. The Symphony in C belongs to a series of six, which was published in London in 1775.

Andrew Raeburn

JOHANN SEBASTIAN BACH 1685-1750
Triple concerto in A minor BWV 1044

Whatever the unsung contribution of restaurateurs to cultural history, none deserves a more respectful footnote than the enlightened Gottfried Zimmerman of Leipzig. This singular boniface operated a coffee house on the Catherinenstrasse, a block off the marketplace in the eastern section of the inner city. But between six and eight o'clock on Friday evenings only music was served in his establishment, and those who wanted a *Klatsch* could go elsewhere. In the summertime Leipzigers moved out of doors, and Zimmerman followed them with a seasonal coffee garden by the Grimma gate. But his weekly concerts continued, though on Wednesday afternoons. Heat or humidity notwithstanding, again the sole refreshment available was music. But what music! For most of the dozen years between 1729 and 1741 it was prepared, conducted, and often composed by the same Bach whose fame unfairly attaches not to Zimmerman's but to the nearby Thomaskirche (where he remained in unhappy servitude although, in fact, he had long since abandoned his cantata-a-week production and would never more compose church music with any regularity). Among the works for which we are indebted to Gottfried Zimmerman is the glorious 'Triple concerto' — actually one-third trio (the concertante-like *Adagio* is for solo instruments alone) and indeed three-thirds metamorphosis (the opening *Allegro* and closing *Alla breve* derive from a Prelude and Fugue for clavier BWV 894, composed at Cöthen about 1718; the slow movement comes from a Trio sonata for organ BWV 527, written in the late-middle 1720s). Albert Schweitzer's estimate is totally uncritical, but by no means unique: 'No audience, surely, could help being carried away by this work even at a first hearing.' The première at Zimmerman's is not chronicled, but given such musical delectation the patrons hardly could have minded waiting for their coffee.

James Lyons

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GEORGE FRIDERIC HANDEL 1685-1759
Concerto grosso in G op. 6 no. 1

Since the Handel bicentenary celebrations ten years ago there has been something of a revival in performances of his music. But most of it still remains unplayed. Movements from *The water music* and *The royal fireworks music* are familiar in the arrangements by Sir Hamilton Harty; one may know *Messiah* — indeed may have grown to dislike it after hearing too many stodgy performances by choruses and orchestras distinguished only by their overwhelming size. Beyond that, there is still too little opportunity to hear other music by this remarkable composer.

Until late in his life, Handel's first love was the stage, and he wrote more than forty operas. By the time he was fifty, he had been a resident of London for more than twenty years. As composer to the Chapel Royal and the Court, he had the backing of King George II and Queen Caroline. As the most successful composer in England he had made a large amount of money. But he had also made enemies: the native musicians were jealous; so too were the other foreigners living in London. He was ruthless and despotic in the treatment of his singers, probably with justification, for the behavior of many of them makes the most difficult of today's prima donnas seem like angels.

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Towards London society his attitude was unheard of: in his view they were obligated to listen to whatever he chose to write; it was not for him to compose the kind of music they wanted. The aristocracy were nettled, set up their own 'Opera of the Nobility' and stole Handel's best singers. Frederick, Prince of Wales, who was extremely popular, supported their venture, partly no doubt because his relations with the King and Queen were strained to breaking point, and he automatically opposed any person or organization enjoying his parents' favor. The strife between the rival parties became so bitter that early in 1737 they had cut their own throats, and both opera companies collapsed. Handel, crippled financially, became ill, and his struggles to recover during the next two years met with little success. In the fall of 1739 war broke out with Spain, and London was seized with war fever. The *Ode to St Cecilia's day,* which Handel presented with performances of *Acis and Galatea* and *Alexander's feast,* brought the public to the theatre, but in the middle of December, a spell of unusually cold weather began, the audiences fell off disastrously, and the season closed a failure. Handel's last work for the stage, *Deidamia,* was first performed the following January (1741), and the rest of his life he devoted himself mainly to oratorio.

The 'Twelve Grand Concertos' of opus 6 were composed in 1739. Designed as entr'actes during performances of opera and oratorio, they were his chief orchestral works. No. 1 was finished on September 29, and it was probably first performed at one of the performances of *Acis and Galatea* at the Theatre Royal in Lincoln's Inn Fields later in the season. Like the other *concerti grossi* in this series, it is scored for strings in seven parts, a *concertino* of two violins and cello and a *ripieno* quartet.

Andrew Raeburn

WOLFGANG AMADEUS MOZART 1756-1791
Symphony no. 36 in C K. 425 'The Linz'

In Vienna, where Mozart spent the last ten years of his life, composing according to needs, his genius found its full fruition in a quantity of great works. They embrace his finest string quartets and quintets and his piano concertos in numbers; also his five great operas in the buffo style. It must be a reflection on Viennese taste, or lack of musical perception, that he seems never to have been asked to compose a symphony in Vienna. Of the three great symphonies of 1788 there is no record either of commission or performance. Prague, enraptured over *Figaro,* asked in 1786 for a symphony, and received the one which bears its name. Three years earlier, while returning from a visit to Salzburg with Constanze a year after their marriage, he stopped in Linz to visit his friend Count Thun, and there hastily composed a symphony.

When it is possible to ascertain the circumstances under which Mozart wrote his truly surpassing scores, one is invariably astonished that a triumph of his art, a rare efflorescence of the spirit quite unequalled in kind, could have come into being apparently with entire casualness. Mozart had been assured of a welcome at Linz from Count Thun, father of his pupil in Vienna. 'When we arrived at the gate of Linz,' wrote the composer to his father, 'we were met by a servant sent to conduct us to the residence of the old Count Thun. I cannot say enough of the politeness with which we were overwhelmed. On Tuesday 4 November I shall give a concert in the theater here, and as I have not a single symphony with me, I am writing one for dear life to be ready in time.' Mozart was as good as his word — within the five days that remained from his arrival to the hour of the concert a new symphony was written,

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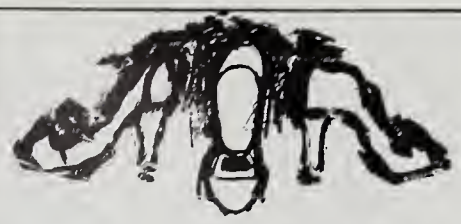
he parts copied, the piece (presumably) rehearsed. It is small wonder hat the experts have found it hard to believe that Mozart at a moment's notice, in a strange house, and in the space of some three days, conceived and completed a full length symphony, replete with innovation, daring and provocative in detail of treatment; the obvious product of one who has taken new thought and gathered new power.

Although two Mozartean scholars, Otto Jahn and Alfred Einstein, discerned the influence of Joseph Haydn in this symphony, to Mozart alone, in the words of a third, Georges de Saint-Foix, could be attributed 'the *Allegro spiritoso,* dreamy and at the same time militant, for a march crosses it, or rather surges up at moments and disappears. The noble and serene inspiration of the *Poco adagio,* where clouds gather to dim the unforgettable rhythm of the Sicilienne, the minuet so dancing, ardent, and tender, with the counterpoint in the trio which never leaves the tone of C; finally the *Presto,* where joy at once becomes frenetic, these features comprise what one is constrained to call the first great classical vista which Mozart designed in the symphonic *genre.*' The absence of flutes and clarinets in the instrumentation would suggest that Mozart was adapting himself to the limitations of the ducal orchestra at Linz.

John N. Burk



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THE MUSIC DIRECTOR

When ERICH LEINSDORF relinquishes his post as Music Director of the Boston Symphony Orchestra at the end of the 1969 Berkshire Festival, he will have made a significant contribution to American musical life. Under his leadership the Orchestra has presented many premières and revived many forgotten works. Among the latter have been the complete Schumann *Faust,* the original versions of Beethoven's *Fidelio* and Strauss's *Ariadne auf Naxos,* and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières have been works like Britten's *War requiem* and *Cello symphony,* the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra,* and Piston's Symphony no. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, Erich Leinsdorf has found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Così fan tutte,* a Grammy award winner, Verdi's *Masked ball,* and *Salome* by Strauss, soon to be released. During the past months Erich Leinsdorf has conducted in Frankfurt and Lausanne, and a few days before returning to the United States led the London Symphony Orchestra in their 65th anniversary concert.

THE GUEST CONDUCTOR

DAVID ZINMAN, conductor of the Netherlands Chamber Orchestra, was born in New York City in 1936. He studied violin at the Oberlin Conservatory, conducting at the Berkshire Music Center, and later was a pupil of Pierre Monteux. After graduate work in composition at the University of Minnesota, where he was also busy conducting, he was invited in 1961 by Monteux to be his assistant in Europe. He made his European debut conducting the Danish State Radio Orchestra, which was followed less than two years later by a successful appearance with the Netherlands Chamber Orchestra.

Since that time David Zinman has conducted the major orchestras in Holland, including the Concertgebouw, and in England, Israel, Italy and Germany. He has also made recordings with the London Symphony Orchestra for London Records.

In the spring of 1967 David Zinman conducted seven concerts with the Philadelphia Orchestra, and other recent engagements in North America include appearances with the Minneapolis, Toronto and Vancouver Symphonies. He made his first appearance with the Boston Symphony Orchestra at the 1968 Berkshire Festival.

THE SOLOISTS

JULES ESKIN, principal cello of the Boston Symphony Orchestra, came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He joined the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra.

Jules Eskin is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players, with whom he has traveled on their national and international tours. He has played several concertos with the Orchestra, including the Brahms Double, the Beethoven Triple, the Haydn C major and the Schumann.

JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, and last spring a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA), and by Bach, Beethoven, Brahms, Bruch, Schoenberg and Sibelius.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center here at Tanglewood.

Principal flute of the Boston Symphony Orchestra, DORIOT ANTHONY DWYER, came to Boston in 1952, the first woman to be engaged as a principal by the Orchestra. Her early teachers included her mother and Ernest Liegl, who was then first flute of the Chicago Symphony. Later she studied with Georges Barrère, William Kincaid, and Joseph Mariano at the Eastman School of Music, of which she is a graduate. Before her appointment to the Boston Symphony, Doriot Anthony Dwyer was a member of the Los Angeles Philharmonic, and was chosen by Bruno Walter as first flute of the Hollywood Bowl Symphony the year he was music director there. Mrs. Dwyer has served on the faculties of the Berkshire Music Center at Tanglewood, the New England Conservatory and Boston University since joining the Boston Symphony. A member of the Boston Symphony Chamber Players, she has also appeared as soloist with the Orchestra on many occasions.

Since her debut with the New York City Opera in the 1955-56 season, BEVERLY SILLS has appeared in opera in all parts of the United States, Europe and South America. Among the foreign companies have been the Vienna Staatsoper, the Teatro Colon in Buenos Aires and, most recently, La Scala in Milan, where in April this year she sang the leading female role in Rossini's *The siege of Corinth.* Already established as one of the leading singing-actresses in the lyric repertoire she entered the field of bel canto coloratura in the autumn of 1966, when she sang Cleopatra in the New York City Opera's production of Handel's *Giulio Cesare.* This success proved a turning point in her career. The international demand for her services became so big that on one occasion she sang on three continents in as many weeks.

At the New York City Opera she took leading roles in new productions of *Manon, Le coq d'or* and *Faust,* and next fall she will star in a new production of *Lucia.*

Her operatic repertoire consists of several dozens of roles. She has recently sung in a complete recording of *Roberto Devereux* and made an album of French arias, both for Westminster Records.

ERICH LEINSDORF

Milton Feinberg

DAVID ZINMAN

JULES ESKIN

JOSEPH SILVERSTEIN

DORIOT ANTHONY DWYER

Beverly Sills has appeared with the Boston Symphony Orchestra on many occasions in recent years in Boston, New York and here at Tanglewood.

GEORGE SHIRLEY, who has appeared at Tanglewood on many occasions with the Boston Symphony Orchestra during recent years, was born in 1934 in Indiana. Music played an important part in his early life, and during his army service he started serious vocal studies. In the following two years he won several important prizes and made his operatic debut in the United States and Italy. After winning the Metropolitan Opera auditions in 1961 he made his debut with the company as Ferrando in *Così fan tutte*.

During the years since George Shirley has been a regular member of the Metropolitan Opera Company, has sung leading roles with the New York City Opera, the Santa Fe Opera, at the Teatro Colon in Buenos Aires, at La Scala in Milan, at the Glyndebourne Festival and at the Royal Opera House, Covent Garden. He has appeared as soloist with many of the world's leading orchestras, the Philadelphia Orchestra, the New York Philharmonic, the Los Angeles Philharmonic, the San Francisco Symphony and the London Symphony among them. His recital tours are regularly sold out. He has made many recordings for RCA, Columbia, Angel, Decca and Philips.

RAYMOND MICHALSKI, who makes his first appearance with the Boston Symphony this weekend, was born in Bayonne, New Jersey. He started to learn the piano at the age of four, but not until his Army service did he seriously consider vocal study. At that time he began to work at the Mannes School in New York City, and in 1956 he won the William Matheus Sullivan Award. The following year he made his first professional appearance at the New York City Center, and in 1959 made his operatic debut in Philadelphia. During the last ten years he has appeared in opera, oratorio and sung many solo recitals throughout the United States. He made his debut with the Metropolitan Opera in 1965, and created the role of Alexas in Barber's *Antony and Cleopatra* at the gala opening of the new Metropolitan Opera House.

ANNE ELGAR, who has previously appeared with the Boston Symphony Orchestra in performances of Mahler's Fourth symphony and Mozart's *The magic flute*, made her debut as a leading artist of the New York City Opera in 1964. During the past five years she has confirmed her early promise in opera, oratorio and recital. She has taken an increasing number of leading roles at the New York City Opera, most recently Violetta in *La Bohème*, Adele in *Die Fledermaus*, Susanna in *The marriage of Figaro*, Marguerita in *Faust* and Ninetta in *Love of three oranges*, to list only a few. She has also appeared with the San Francisco Opera and the Cincinnati Summer Opera. Anne Elgar has sung with many other leading orchestras, the Philadelphia Orchestra, the Montreal Symphony, the Chicago Symphony and the Pittsburgh Symphony among them.

JEROLD SIENA made his debut at the age of thirteen as Amahl in the first theatrical production of Menotti's *Amahl and the night visitors*. Born in Cleveland, Ohio, he began his musical training at the Cleveland Institute. Later he continued his studies at the Mannes College in New York City, where he won a scholarship, and at the Accademia di Santa Cecilia in Rome, Italy, also on a scholarship. He has sung leading roles with many opera companies, among them the NBC-TV Opera, the American Opera Society, the Metropolitan Opera National Touring Company and the Goldovsky Opera Theater. In concert and recital Jerold Siena has been soloist with the Cleveland Orchestra, the New York Oratorio Society and the Rochester Philharmonic, and has appeared at the Marlboro Festival and the Stratford, Ontario, Shakespeare Festival. He last sang with the Boston Symphony in performances of Berlioz's *Roméo et Juliette*.

MAC MORGAN, who is Professor of Music and Chairman of the Voice Department at Boston University, was born in Texas, and grew up in Florida. After graduation from the Eastman School of Music in Rochester, he served in the armed forces during World War II. His career began on radio with the Cities Services program on NBC, and he was soon giving concerts and singing with the leading symphony orchestras throughout the United States and Canada. He has appeared on many occasions with the Boston Symphony both here at Tanglewood and in Boston. He was bass soloist in the performance of the Mozart *Requiem* given by the Boston Symphony under Erich Leinsdorf's direction in memory of the late President John F. Kennedy, which was released on record by RCA. Mac Morgan has sung with many opera companies, including the New York City Opera Company, has appeared with the NBC Opera Company on television and on tour, and has been seen on the Bell Telephone Hour.

ROBERT LEVIN studied piano with Louis Martin and composition with Stefan Wolpe in New York. From 1960 to 1964 he worked with Nadia Boulanger in Paris and Fontainebleau, after which he attended Harvard College, graduating *magna cum laude* with highest honors in 1968. His Harvard thesis, *The unfinished works of W. A. Mozart*, included completions of three fragments, two of which were performed by him and other musicians in Cambridge a year ago to critical acclaim, and which have been published by Bärenreiter-Verlag. (The thesis itself is due to be printed in the next volume of the Mozarteum's *Mozart-Jahrbuch.)* A frequent performer in chamber music concerts across the country, both as pianist and harpsichordist, Robert Levin has played harpsichord on several occasions with the Boston Symphony Orchestra, and is a member of the theory department of the Curtis Institute of Music.

THE CHORUS

The TANGLEWOOD CHOIR is composed mainly of vocal fellowship students in the Berkshire Music Center here at Tanglewood. Selected by audition from all parts of the United States, the members met for their first rehearsal at the end of June under their director, Charles Wilson. Later in the season they will sing in performances of Verdi's *Otello*, Debussy's *Sirènes*, Schoenberg's *A survivor from Warsaw* and Beethoven's Ninth Symphony, all to be conducted by Erich Leinsdorf.

BEVERLY SILLS

MAC MORGAN

GEORGE SHIRLEY

RAYMOND MICHALSKI

ANNE ELGAR

JEROLD SIENA

ROBERT LEVIN

THE COMING WEEK AT TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

BERKSHIRE MUSIC CENTER
ERICH LEINSDORF *Director*

Sunday July 13

10 am
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed by members of the Center

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
DAVID ZINMAN *conductor*
for program see page 21

Tuesday July 15

8 pm
Shed

BERKSHIRE MUSIC CENTER
CONTEMPORARY TRENDS CONCERT
IRON BUTTERFLY
STAPLE SINGERS

Wednesday July 16

9 pm
Theatre

BERKSHIRE MUSIC CENTER ORCHESTRA
Program to be announced

Thursday July 17

9 pm
Theatre

BERKSHIRE MUSIC CENTER VOCAL MUSIC CONCERT
Operatic scenes for solo voices and small vocal ensembles performed by members of the Center

Friday July 18

7 pm
Shed

WEEKEND PRELUDE
Music by Webern and Busoni
PAUL ZUKOFSKY *violin*
GILBERT KALISH *piano*

9 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*

ROSSINI	Overture to 'L'Italiana in Algeri'
SCHARWENKA	Piano concerto no. 1 in B flat EARL WILD
STRAVINSKY	Le sacre du printemps

Saturday July 19

10.30 am
Shed

BOSTON SYMPHONY ORCHESTRA
Open rehearsal
ERICH LEINSDORF *conductor*

2.30 pm
Theatre

BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE CONCERT
Performances by members of the Institute's programs in music, drama and dance

8 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*

RIMSKY-KORSAKOV	Prelude and wedding march from 'Le coq d'or'
TCHAIKOVSKY	Piano concerto no. 2 in G op. 44 GARY GRAFFMAN
PROKOFIEV	Scenes from 'Romeo and Juliet'

THE COMING WEEK AT TANGLEWOOD

Sunday July 20

10 am Theatre	BERKSHIRE MUSIC CENTER CHAMBER MUSIC Music for small ensembles performed by members of the Center
2.30 pm Shed	BOSTON SYMPHONY ORCHESTRA ERICH LEINSDORF *conductor* TCHAIKOVSKY Introduction to Act II 'Swan Lake' Violin concerto in D op. 35 PINCHAS ZUKERMAN Symphony no. 5 in E minor op. 64

programs subject to change

Ticket prices for **Boston Symphony Orchestra concerts:** general admission $3; reserved seats $3.50, 4.50, 5.50, 6.50, 7, 7.50, 8 and 8.50 (box seat). Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is $2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Ticket prices for **Contemporary Trends concerts:** general admission $3; reserved seats $4, 4.50, 5, 5.50, 6 and 6.50 (box seat).

Tickets for Contemporary Trends concerts can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the BMC schedule are a Festival of Contemporary Music, including the world premières of four works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

The Berkshire Music Center is in part supported through the generosity of the Tanglewood Friends. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events, with the exception of the Contemporary Trends concerts, without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event, except the Contemporary Trends concerts, for which the ticket prices are listed above, are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

BERKSHIRE FESTIVAL 1969

FOURTH AND FIFTH WEEKS

FOURTH WEEK

July 25	**Friday**
7 pm	Prelude Music by great virtuosi of the piano WILD
9 pm	BSO — LEINSDORF
BEETHOVEN	'Egmont' overture
BEETHOVEN	Symphony no. 1
BRAHMS	Piano concerto no. 2 WATTS
July 26	**Saturday**
10.30 am	BSO Open rehearsal
8 pm	BSO — LEINSDORF
VERDI	Otello CASSILLY, NISKA, MILNES, TANGLEWOOD CHOIR, BERKSHIRE CHORUS, BERKSHIRE BOY CHOIR
July 27	**Sunday**
2.30 pm	BSO — WILSON
SIBELIUS	Symphony no. 2
BEETHOVEN	'Emperor' concerto ASHKENAZY

FIFTH WEEK

August 1	**Friday**
7 pm	Prelude English music of the twentieth century BERKSHIRE BOY CHOIR
9 pm	BSO — LEINSDORF
STRAVINSKY	Symphony in C
SCHOENBERG	A survivor from Warsaw
BRAHMS	Symphony no. 4
August 2	**Saturday**
10.30 am	BSO Open rehearsal
8 pm	BSO — BOULEZ
HAYDN	Sinfonia concertante op. 84 SILVERSTEIN, GOMBERG, WALT, ESKIN
DEBUSSY	Jeux
BARTÓK	Two rhapsodies for violin and orchestra SILVERSTEIN
DEBUSSY	La mer
August 3	**Sunday**
2.30 pm	BSO — BARENBOIM
MENDELSSOHN	'Ruy Blas' overture
ELGAR	Cello concerto DU PRÉ
BEETHOVEN	Symphony no. 5

programs subject to change

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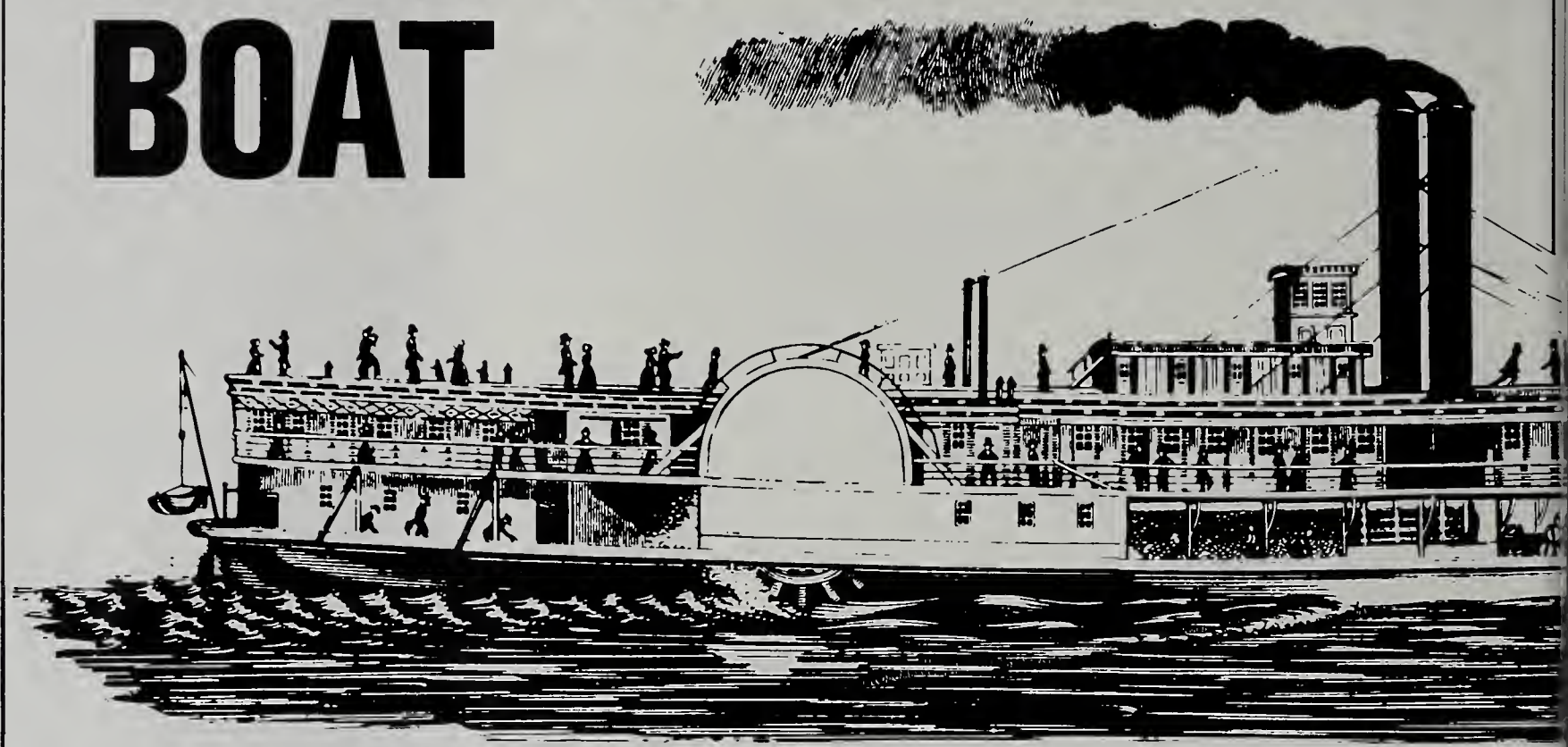

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BERKSHIRE FESTIVAL 1969

Friday July 18 1969 at 7 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

PAUL ZUKOFSKY *violin*

GILBERT KALISH *piano*

WEBERN Vier Stücke op. 7

BUSONI Second sonata for violin and piano op. 36a (1898)

Langsam
Presto
Andante, piuttosto grave
Andante con moto (tema) (chorale of J. S. Bach) - poco più andante - alla marcia, vivace - andante - tranquillo assai - allegro deciso, un poco maestoso - tempo del tema

WEBERN Vier Stücke op. 7 (repeated)

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BERKSHIRE FESTIVAL 1969

Friday July 18 1969 at 9 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

ROSSINI — Overture to 'L'Italiana in Algerì'

SCHARWENKA — Piano concerto no. 1 in B flat minor op. 32

Allegro patetico - adagio - allegro animato

Scherzo: allegro assai

Allegro non tanto

EARL WILD

first performance at the Festival concerts

intermission

STRAVINSKY — Le sacre du printemps (The rite of spring)

Part one: The adoration of the earth

Introduction - Auguries of spring (Dances of the young girls) - Mock abduction - Spring Khorovod (Round dance) - Games of the rival clans - Procession of the wise elder - Adoration of the earth (wise elder) - Dance of the earth

Part two: The sacrifice

Introduction - Mystical circles of the young girls - Glorification of the chosen victim - The summoning of the ancients - Ritual of the ancients - Sacrificial dance (the chosen victim)

Earl Wild is playing the Baldwin Electro Concert Grand at this concert

The program notes for tonight's concert begin on page 23

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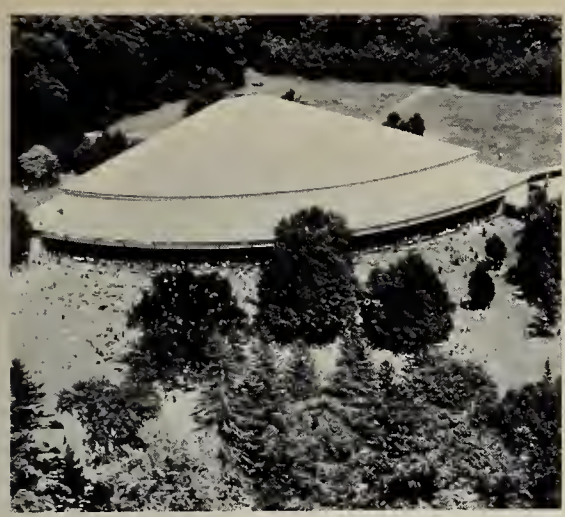

BERKSHIRE FESTIVAL 1969

Saturday July 19 1969 at 8 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

RIMSKY-KORSAKOV Prelude and wedding march from 'Le coq d'or'

TCHAIKOVSKY Piano concerto no. 2 in G op. 44

Allegro brillante e molto vivace
Andante non troppo
Allegro con fuoco

GARY GRAFFMAN

first performance at the Festival concerts

intermission

PROKOFIEV Scenes from 'Romeo and Juliet' op. 64*

PART ONE
Introduction
Juliet, the young girl
Romeo, Mercutio
and Benvolio masked
Dance of the knights
Gavotte of the departing guests
Romeo
Love dance
Dance for five couples
at the festival

PART TWO
Duel and death of Tybalt
Interlude
Juliet at home
Morning serenade
Dance of the young girls
with the lilies
Funeral for Juliet
Death of Juliet

Gary Graffman plays the Steinway piano

The program notes for tonight's concert begin on page 25

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BERKSHIRE FESTIVAL 1969

Sunday July 20 1969 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

TCHAIKOVSKY

Introduction to Act two 'Swan Lake'

first performance by the Boston Symphony Orchestra

Violin concerto in D op. 35*

Allegro moderato
Canzonetta: andante
Finale: allegro vivacissimo

PINCHAS ZUKERMAN

intermission

Symphony no. 5 in E minor op. 64*

Andante - allegro con anima
Andante cantabile con alcuna licenza
Valse: allegro moderato
Finale: andante maestoso - allegro vivace

The program notes for this afternoon's concert begin on page 29

BALDWIN PIANO
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BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

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GUNTHER SCHULLER *Head*

Tuesday July 22 1969 at 8 pm

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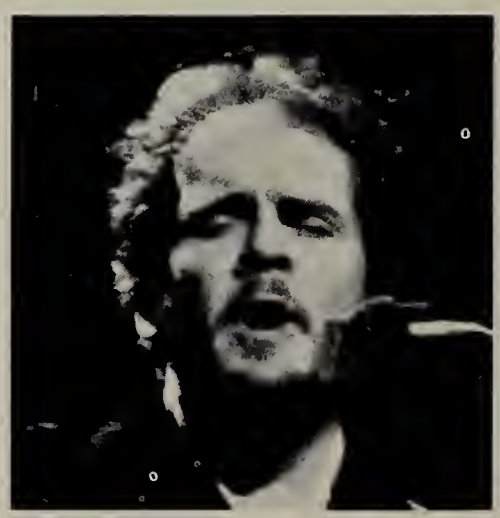
TIM HARDIN



There will be two intermissions

BALDWIN is the official piano of the Berkshire Music Center

Program notes for Friday July 18

GIOACCHINO ROSSINI 1792-1868
Overture to 'L'Italiana in Algerì'

Rossini, aged twenty-one, made his first great success in opera buffa with *L'Italiana in Algerì,* and followed it a year later with *Il Turco in Italia,* a fiasco so far as history is concerned, but more familiar hereabouts. Pitts Sanborn once amusingly noted in the programs of the New York Philharmonic Symphony Society that the first performance of *L'Italiana in Algerì* took place in Venice on the very day of Richard Wagner's birth at Leipzig — Richard Wagner, who, on February 13 1883, was to die in Venice as Rossini had done at Passy on November 13, and some insist there is no divinity in dates and numbers!' The libretto of *L'Italiana in Algerì,* Francis Toye points out, is based on the legend of the beautiful Roxelana, the favorite slave of Solomon II, and had already been set by Luigi Mosca. It bears, he truly says, no conceivable relation to life in Italy, Algeria, or anywhere else. It does suggest, however, the plot of Mozart's *Die Entführung aus dem Serail,* and neither the one nor the other is the less entertaining because of the palpable unreality.

'Beyond a doubt here was the best and most important opera buffa libretto that Rossini had yet handled, and he made the most of his opportunities. *L'Italiana in Algerì* is certainly the third, possibly the second, best light opera he ever wrote. Though there are still traces in the score of Cimarosa. Haydn, and Mozart, the flavor of the whole is unmistakably Rossinian, for here, for the first time, we feel the irresistible appeal of the great laugh that Rossini brought into music.

'The outstanding feature of *L'Italiana* is the impression it gives, as an entity, of spontaneity, freshness, and, above all, gaiety. Indeed, the succession of so many numbers tripping along, one after the other, in so sprightly and impertinent a fashion is its special charm.'

John N. Burk

XAVER SCHARWENKA 1850-1924
Piano concerto no. 1 in B flat minor op. 32

Xaver Scharwenka, a gifted composer, pianist and teacher, who had become well known throughout Europe, traveled in 1891 to New York to open a branch of his Berlin Conservatory. In anticipation of his arrival, he was asked by one of the music papers in New York to prepare some personal biography. He responded with the following information (translated by a member of the journal's staff):

'I feel somewhat embarrassed as I sit here writing a biographical sketch of myself, for I am certain nothing has ever occurred to me that can possibly interest your readers. I have never been an alderman, nor held a position under the government, never aspired to the office of general superintendent of any public art institution; nor have I ever desired to become superintendent of the police force. I have always paid my taxes promptly (when I could), have been vaccinated according to regulations, have served in the army from 1873 to 1874, in obedience to the law, and have been honored with some municipal positions of trust from time to time. I married in 1877; and here I beg of you not to consider the two sevens a mysterious omen, as my wife and *mother-in-law* are two excellent women. From this alliance evolved four Scharwenkas, — three daughters and one son. That I was born appears a matter of course, which fate also befell my three years younger brother, Phillip, in 1847. So, if you now calculate by logarithm, you may be able to discover my age. After some investigation, it has become an established fact that I first saw the light in the little city of Samter [Szamotuly], where I grew up to be the joy of my parents and the terror of the neighborhood. The old residents of the town still recall with horror the days when I covered the handsome pink and blue houses with black chalk

dining guide

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drawings of locomotives on which I figured as engineer playing the fiddle. In that way, I displayed an early inclination for music.

'I pass over the days of my childhood in silence, as I think it unwise to record anything which may become a bad example, only admitting that I was a terrible scapegrace, with a few moments of angelic quietude. At the age of four, I was already able to pick out simple tunes on the piano; and, as my playing was only monodigital (I used but the right hand second finger), I can assure you that *I never was guilty of a wrong fingering,* which must be a proof of my pedagogical talent. In the year 1854, we removed to Posen [Poznan], where I entered the gymnasium (Latin College). Here it was that a great enthusiasm for music entered my soul. Here I had the constant society of the leader of a military band. Some little piano tuition received from the Cantor enabled me to play trios, etc., when, as a great Friday night treat, the band met at our residence. The musicians brought their instruments, — fagottos, oboes, clarinets, etc.; and I was very happy to play and handle them. At this time, I composed very diligently, having written clearly a sonata, which ended with some sort of a polka for a *finale,* and the introduction to which was represented by a moral. In 1865, my parents moved to Berlin; and here it was that my eyes were fully opened to the light by Kullak. Under his excellent supervision, I studied piano and composition. In 1869, I gave my first piano concert in the Academy which at that time brought forward but few novelties. During this year, various public performances followed. Since 1869 I have appeared in Berlin no less than one hundred and eighty-seven times. My concert tours have taken me all over Germany and through Russia, Austria, Hungary, Belgium, Sweden, Norway, and England.'

In the year 1881, Scharwenka, who was court pianist to the Emperor of Austria, founded a conservatory in Berlin, which prospered and became one of the leading institutions of musical learning in Europe. He remained in the United States for seven years, though he returned to Europe for concert tours several times during that time. In 1914 he founded a new school in Berlin.

Scharwenka's compositions include four piano concertos, a symphony, some chamber music, songs, much music for solo piano, and an opera 'Mataswintha', which was produced under his direction at the Metropolitan Opera House in New York on April 1 1907.

The B flat minor concerto is a virile and brilliant work. The composer did not hold to a strict classic model as regards form, preferring the liberty of free expression and treatment of his ideas, adopted by many another composer of his period; yet the general outlines of the concerto form are preserved. The piano and orchestra are equal agents in presenting the themes of the work, and in treating them. It should be remembered that Scharwenka was one of great virtuosi of his time, and the writing for the solo instrument reflects his extraordinary technical prowess.

adapted from the notes of Philip Hale

IGOR FEODOROVITCH STRAVINSKY born 1882

Le sacre du printemps (The rite of spring)

Descriptions of the first performance of *Le sacre du printemps,* which took place at the Théâtre des Champs Elysées, Paris, on May 29 1913, have been conflicting as well as colorful. Commentary is varied, even reaching the psychological: 'In conformity with some interesting law of music perception by heterogeneous groups,' writes Nicolas Slonimsky, 'the individual reaction became general, and assumed the power of a heterogeneous opposition.' Let us confine ourselves to the account of a first hand witness most deeply concerned — the conductor himself.

Pierre Monteux wrote (Dance Index, 1947): 'My first meeting with Stravinsky took place in 1911 when I was guest conductor of the Diaghilev Ballet Russe. Stravinsky, outstanding among the new composers of the modern school, had just achieved his first success with *L'oiseau de feu.* We met when I conducted the world première of his

second ballet, *Petrushka*. *Petrushka* was an immense success. In the field of ballet many still consider it Stravinsky's masterpiece.

'One day in 1912, after I had become the regular conductor for the Ballet Russe, Diaghilev summoned me to a tiny rehearsal room in a theatre of Monte Carlo where the Ballet was at that time appearing. We were to hear Stravinsky run through the score of his new work, *Le sacre du printemps*.

'With only Diaghilev and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far I was convinced he was raving mad. Heard this way, without the color of the orchestra which is one of its greatest distinctions, the crudity of the rhythm was emphasized, its stark primitiveness underlined. The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music. Not that it needed such emphasis.

'I was more astounded by Stravinsky's performance than shocked by the score itself. My only comment at the end was that such music would surely cause a scandal. However, the same instinct that had prompted me to recognize his genius made me realize that in this ballet he was far, far in advance of his time and that while the public might not accept it, musicians would delight in the new, weird though logical expression of dissonance.

'*Le sacre du printemps* was presented in 1913 at the Théâtre des Champs Elysées in Paris, and cause a scandal it certainly did. The audience remained quiet for the first two minutes. Then come boos and cat-calls from the gallery, soon after from the lower floors. Neighbors began to hit each other over the head with fists, canes or whatever came to hand. Soon this anger was concentrated against the dancers, and then, more particularly, against the orchestra, the direct perpetrator of the musical crime. Everything available was tossed in our direction, but we continued to play on. The end of the performance was greeted by the arrival of gendarmes. Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris.

'A year later at the Casino de Paris I was conducting the Concerts Monteux, a series in which I introduced works by new composers. Here the music played was definitely the music of tomorrow. I suggested to Stravinsky that he arrange a concert version of the *Sacre*, and anxious himself to prove a few points, he readily agreed. The presentation was an instant success.'

'Time has caught up with Stravinsky. Now he is recognized as one of the great of the world. He has advanced musical expression tremendously and almost every contemporary composer owes him an acknowledged debt.'

Time had demonstrably 'caught up with Stravinsky' when on May 8 1952, in the Théâtre des Champs-Elysées the scene of the scandalous première almost exactly thirty-nine years before, Pierre Monteux repeated the *Sacre* with the Boston Symphony Orchestra to a wildly but this time favorably excited audience, while the composer sat, much moved, in his seat.

John N. Burk

Program notes for Saturday July 19

NIKOLAY RIMSKY-KORSAKOV 1844-1908

Prelude and wedding march from 'Le coq d'or'

'Le coq d'or' ('The golden cockerel') was Rimsky-Korsakov's last work, composed in 1906-1907. He wrote the opera on a text by Vladimir Bielsky, an elaboration of Pushkin's fairy-tale. A projected performance in 1907 was prevented by the government censor, who found this satire

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upon the monarchical system of government dangerous and unacceptable without numerous cuts in the text. The composer indignantly refused to alter his score in any particular, with the consequence that it was not presented in a complete form until after his death. The Prelude and wedding march were performed however on February 29 1908, in Moscow, under the direction of Felix Blumenfeld. The composer still had another three months to live.

When a performance of the opera of the objectionable text was forbidden in Russia Rimsky-Korsakov arranged for a translation into French, with a Paris performance in view. Proofs of 'The golden cockerel' which Rimsky-Korsakov corrected while at work on his book on orchestration, was the last music with which he was concerned, and occupied him on what proved to be his deathbed.

It required a supersensitive government to take exception to Pushkin's poem, a satire upon a ridiculously ineffectual and entirely fantastic 'King Dodon', ruler of a realm which never could have existed outside of fairy tales. The poem is quite brief, and in expanding it to operatic lengths, Bielsky added specific barbs at absolute monarchs which might well have been found disagreeably pointed in the Russia of 1909. Pushkin is said to have found his story in Washington Irving's 'Legend of the Arabian astrologer'.

The king of Pushkin's tale, reaching old age, is through with zest for war and is ready to settle into a peaceful life, but the neighboring countries whom he has many times provoked with raids in the past are unreasonable enough to threaten him with invasion at any unexpected moment. His astrologer presents as a solution to his fears a golden cock which, upon a high perch, will give the warning crow if danger should approach. At last the cock gives the alarm of trouble in the east. The king dispatches his eldest son with an army, and when the cock later gives another warning, sends his other son with more troops. A third warning compels King Dodon to take the field himself. He comes upon a ravine strewn with the slaughtered remnants of his army. His two sons also lie dead, each slain by the sword of the other. The fair young Princess Shamakhan emerges smiling from her tent to receive him, and the aged potentate is quickly consoled. He returns with his new bride and is greeted by the populace, but is confronted by the astrologer who has come to demand his reward for the gift of the golden cock. For this reward he names the new Queen Shamakhan. The ruler, furious, strikes the wise man dead. The cock, descending from his perch, takes vengeance upon his master, and pierces the skull of the King with his beak, killing him. Pushkin concludes:

> Fairy tales, though far from true,
> Teach good lads a thing or two.

Bielsky added incidents more disturbing to the ruling powers. When the astrologer asks for his pledge in legal form, the king replies: 'I don't know what you mean. My desires and caprices are the only laws in this place.' When he first meets the Queen Shamakhan, he dances with her, and his old and fat person presents a ridiculous spectacle. As the royal pair return, the Chatelaine instructs the populace: 'Jump and dance, grin and bow, but don't expect anything in return.' At his death the unhappy people mourn him: 'Our Prince, without a peer, was prudent, wise, and kind; his rage was terrible; he was often implacable; he treated us like dogs; but when his rage was once over, he was a Golden King. Oh, terrible disaster! Where shall we find another King?'

John N. Burk

PETER ILYICH TCHAIKOVSKY 1840-1893
Piano concerto no. 2 in G op. 44

Tchaikovsky worked on his Second Piano concerto during 1879 and 1880. He wrote from Rome to Nadia von Meck on February 18 1880: 'I am making progress with my concerto; the unwillingness and apathy from which I now suffer are as inexplicable to me as was the ease with

which I worked on this same piece at Kamenka and Paris.' He had written from Kamenka the previous October: 'My latest musical creation [the concerto] begins to grow and display more characteristic features. I work with greater pleasure and try to curb my habitual haste, which has often spoiled my work.' By December 15 he had finished the sketch, and wrote to the publisher Jurgenson: 'I am very pleased with it, especially with the *Andante*.'

During August of 1880 Tchaikovsky wrote to Jurgenson that he should like to look through the concerto once more, and he asked for another revise. 'When I sent the concerto to Nicholas Rubinstein in the spring, I asked him to make his criticisms to Taneyev [Serge Taneyev, the pianist], and to request the latter to make the necessary alterations in the piano part without changing the musical intention, of which I will not alter a single line. Taneyev replied that no alterations were needed. This must therefore have been Rubinstein's opinion. But we can hardly assume that he will study the work.'

Tchaikovsky was right. The concerto remained unperformed until May 30 1882, when it was given at a concert in the hall of the Art and Industrial Exhibition in Moscow. The conductor was Anton Rubinstein (Nicholas had died the previous year), and the pianist was Taneyev. The concerto was applauded, 'but it was difficult to determine whether the applause was intended for the composer or the pianist.'

Taneyev wrote to Tchaikovsky: 'The opinions about the concerto widely differ, but all are unanimous in saying that the first two movements are too long. Some think that the concerto is one of the most beautiful and brilliant; others say the contrary, that it is inferior to your first, etc. The violin and cello solos in the second movement pleased only a very few; they say that the pianoforte has nothing to do in this movement, and — this cannot be contradicted — the weight of importance is on the side of the other two instruments. But as a whole it is clear that the concerto is suitable for public performance.'

To him Tchaikovsky replied, writing on June 23 1882: 'I am very thankful for the performance of the concerto. I grant willingly that the concerto suffers from undue length and regret that the persons to whom I intrusted it two years ago for a critical examination, did not call my attention in due time to its faults. You have therefore shown me a greater service, a far greater one than the excellent performance of the concerto in its present incompleteness. Nevertheless *merci, merci, merci!*'

The Second Piano concerto, which has incidentally not been performed by the Boston Symphony Orchestra since 1912, is known to enthusiasts of the ballet as the score to *Ballet Imperial,* which was first presented by the American Ballet, with choreography by George Balanchine, at the Hunter College Playhouse in 1941. There have been revivals since by the Ballet Russe de Monte Carlo, the Royal Ballet of London, and by the Ballet of La Scala, Milan.

adapted from the notes of Philip Hale

SERGEY PROKOFIEV 1891-1953
Scenes from 'Romeo and Juliet' op. 64

It is often said that the external circumstances of a composer's life have little bearing on the creative periods of his career. Whether a person writes in Paris, in New York, or elsewhere would seem to make little difference to his sense of musical aesthetics. However, it does seem that in the case of Prokofiev, an abrupt change occurred when he returned from his long visit in Paris to his native Russia, where, in 1935, he became a Soviet citizen. In Paris, much of his music was full of a certain amount of grotesqueness and sarcasm, with bitterly dissonant harmonies. When he returned to Russia, whether influenced by party lines

or not, he seems to have sought for a much simpler and more lyrical mode of musical expression. This was already evident in the music for *Lieutenant Kije* and in the music for *Egyptian Nights,* which was a concoction drawn from Shaw's *Caesar and Cleopatra,* Pushkin's Egyptian *Nights* and Shakespeare's *Antony and Cleopatra.* Already Prokofiev was acquainted with several of the Shakesperian dramas. At this very time *Romeo and Juliet, Hamlet, Othello and King Lear* had been given in the Soviet theatres. It was therefore with a great deal of excitement that Prokofiev received a suggestion from the Leningrad Theatre of Opera and Ballet that he write a ballet on the theme of Shakespeare's *Romeo and Juliet.* In the spring of 1935 he spent many hours with the director Radlov, carefully working out the scenario of the future ballet.

'When I am asked to write music for a ballet or film, I rarely consent immediately, even if I know the text of the work, for it takes me from five to ten days to "see" it, that is, to visualize the characters, their emotions, and their actions in terms of music.' This was written by Prokofiev himself in 1936.

When the ballet was completed, it was not accepted for production immediately. The dancers found the rhythms intricate, and those who heard the music seemed to be dismayed. One listener remarked, 'there is no tale of greater woe than Prokofiev's music for *Romeo*'. Because of the failure to produce the work as a ballet at that time, Prokofiev arranged two suites for orchestra from the music, as well as a set of ten pieces for piano based on the same text. In 1945 he was to produce a third suite which incorporated music not heard in the previous two. The first two suites were heard before the full stage production of the ballet, which took place in Brno in Czechoslovakia in 1938. The first performance in Russia was given on January 11 1940 by the Kirov Ballet in Leningrad, with Ulanova dancing the role of Juliet.

For some people the idea of presenting Shakespeare's tragedy on the ballet stage seems blasphemous; it would seem to be impossible to express the many psychological nuances, the entire range of feelings expressed in the tragedy, without the power of the poetic word. In fact, although there had been earlier attempts at ballet based on Shakesperian dramas, none of them had been successful. One of the most recent was by the English composer Constant Lambert, who wrote a ballet in the 1920s. However, in the hands of Prokofiev, the work becomes a true masterpiece. He delineates with great skill the various characters in the tragedy. The music for Juliet depicts the young girl, at first simple, and then, stirred by her love for Romeo, deeply passionate. The music for Friar Laurence has a certain nobility, and that of Romeo varies from the early romantic yearning to the ardent passion of a lover. Nor was Prokofiev unaware of the comic elements which are apparent in the nurse, or the gay ebullience of Mercutio. Behind the major figures Prokofiev senses and depicts the enmity between the Montagues and the Capulets. The ballet follows the drama quite closely, with almost no inserted illustrative dance numbers. Actually, the only set dances in the entire score are the street dances in the first and second acts, the ballroom dance in the first act, and the 'Dance of the young girls with the lilies' in the last act. At the end of Act two, Prokofiev uses an expanded version of his own D major Gavotte from the Classical Symphony.

The music is based on a leitmotiv system. There are definite themes which portray Juliet, Romeo and Tybalt. The Nurse has an amiably fussy theme which fits her exactly, and the music for the Knights, both Montague and Capulet, is indicated by a rather brash and dotted-dash rhythm arpeggio. In the final scene, which Prokofiev calls an 'Epilogue', Juliet dies to music of great tragic import.

Some years ago Prokofiev said in reply to criticisms, that in *Romeo and Juliet* he had 'taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work of mine, I shall be very sorry; but I feel sure that they will sooner or later.'

For today's performance Erich Leinsdorf has chosen movements from the original ballet score, some of which do not appear in the three orchestral suites.

Donald T. Gammons

Program notes for Sunday July 20

PETER ILYICH TCHAIKOVSKY 1840-1893
Introduction to Act two 'Swan Lake'

Early in 1875 V. P. Begichev, Director of the Bolshoi Theatre in Moscow, invited Tchaikovsky to write a score for a ballet called 'The lake of the swan', libretto by Begichev himself and Vasily Geltzer (whose daughter was to be the first *prima ballerina* to dance *Swan Lake* in the United States thirty-six years later). Tchaikovsky was coming to the end of a period of strenuous activity. Between 1869 and 1875 he composed new pieces in fast succession, among them an opera *The Oprichnik,* the First Piano concerto and the Third symphony. Meanwhile he was teaching daily at the Moscow Conservatory and writing musical criticism for the *Russky Viedomosty*. He finished the score for *Swan Lake,* as the ballet came to be called, in the early months of 1876. Shortly afterwards he collapsed, suffering from nervous exhaustion. After recuperating in France, he went to Bayreuth as special correspondent of the *Viedomosty,* and tried without success to meet Wagner. 1876 was also the year marking the start of Tchaikovsky's long lasting correspondence with his patroness and confidante, Nadia von Meck.

The première of *Swan Lake* took place at the Bolshoi Theatre the following March. The production was a dismal affair, indifferently choreographed, and Tchaikovsky was bitterly disappointed. The ballet remained in the Bolshoi's repertoire until the scenery wore out, then was not revived until 1901.

A little more than a year after Tchaikovsky's death the complete *Swan Lake* was given for the first time at the Maryinsky Theatre in St Petersburg, with choreography by Lev Ivanov and Marius Petipa. This production was triumphantly successful, and it hardly needs to be said that *Swan Lake,* together with Tchaikovsky's two other ballet scores, *The sleeping beauty* and *Nutcracker,* have remained among the most popular of all classical ballets.

Andrew Raeburn

Violin concerto in D op. 35

Violinists have often advised, sometimes aided, composers in the writing of the solo part in concertos for their instrument; sometimes, too, one of them has carried a concerto composed under his judicious eye to performance and fame. Tchaikovsky was unfortunate in his soloist when he wrote his best-known piano concerto, and the same may be said even more emphatically about his Violin concerto. Joseph Kotek, who inspired the work, shied away from it; Leopold Auer, to whom the composer dedicated it, openly repudiated it; and it fell to a third violinist, Adolph Brodsky, to perform and champion the now popular score.

Tchaikovsky dedicated the new concerto to his friend Leopold Auer, head of the violin department at the St Petersburg Conservatory, hoping of course that Auer would introduce it in Russia. Auer, however, shook his head over the score, pronouncing it unreasonably difficult. Nearly four years passed without a performance. At length, another violinist, Adolph Brodsky, saw the music and took it in hand. He obtained the assent of Hans Richter to give the music a hearing at the concerts of the Philharmonic Orchestra in Vienna. After this performance (December 4 1881) there were loud hisses, evidently directed against the music, which subsided only when Brodsky, to increased applause, returned three times to bow. Eight out of the ten reviews were what the translator of Modeste Tchaikovsky's life of his brother has called 'extremely slashing'. The phrase is surely not too strong for the vicious condemnation by Eduard Hanslick. His review has gone down into history as a prime instance where the learned Doctor said the wrong thing with all the emphasis his sharp wit could muster: —

'For a while the concerto has proportion, is musical and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue. I do not know

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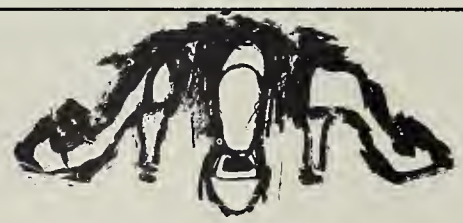

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whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr Brodsky martyrized his hearers as well as himself. The *Adagio,* with its tender national melody, almost conciliates, almost wins us; but it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures that "stink in the eye". Tchaikovsky's violin concerto brings us for the first time to the horrid idea that there may be music that stinks in the ear.'

The composer, particularly sensitive at that time to public criticism, was deeply hurt by the vicious attack which he remembered word for word for the rest of his life. One wonders whether the objections, spoken and written, to music of such obvious popular appeal could have been mostly due to its novelty, to the certain freedom with which Tchaikovsky treated the sacrosanct form. The greater likelihood is that the performance by the orchestra failed to convey a clear or favorable impression of the piece. Despite its admitted (too freely admitted) difficulties, Richter allowed only a single rehearsal in which most of the time was spent in straightening out numerous errors in the parts. The players' coolness towards the concerto was not lessened by this circumstance, nor by the difficulties in the string parts, and their performance was accordingly dull routine. Richter wished to make cuts, but the youthful champion of Tchaikovsky held his own.

In spite of its poor start, and in spite of the ill will of Hanslick (Philip Hale wrote that he 'was born hating program music and the Russian school'), the Concerto prospered. Other violinists (notably Carl Halir) soon discovered that there lay in it a prime vehicle for their talents. This, too, in spite of the continuing censure of Leopold Auer. Tchaikovsky wrote in the Diary of his tour of 1888: 'I do not know whether my dedication was flattering to Mr Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the St Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things.'

John N. Burk

Symphony no. 5 in E minor op. 64

Tchaikovsky's slight opinion of his Fifth symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing 'to order', and when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth symphony is probably the most notable exception. Of the Fourth symphony and the Sixth he was always proud. The *Manfred* symphony he 'hated', and considered destroying all but the opening movement. The two of his operas which he has always defended have proved to be the principal survivors — *Eugene Onegin* and *Pique Dame* The former he staunchly believed in, despite its early failures. But the '1812' Overture was an occasional piece for which he always felt it necessary to apologize, and his Ballet *Nutcracker* never had a warm word from its composer. He always looked upon it as an uncongenial subject, an annoying commission.

As for the Fifth symphony, Tchaikovsky seems to have been skeptical about it from the start. 'To speak frankly,' he wrote to Modeste in May, 'I feel as yet no impulse for creative work. What does this mean? Have I written myself out? [Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form which had had more than a *'succès d'estime'*. The operas *Mazeppa* and *The Enchantress* had fallen far short of his expectations. In the program symphony, 'Manfred', he had never fully believed. Of the orchestral suites, only the third had had a pronounced success.] No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony.' To Mme von Meck, a month later — 'Have I told you that I intend to

write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see.' In August, with the symphony 'half orchestrated', the listless mood still prevailed: 'When I am old and past composing, I shall spend the whole of my time in growing flowers. My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do.' (Tchaikovsky's remarks in his last years about the coming of old age were a fear that his creative powers would fail. His doubts about the Fifth symphony were connected with this fear.) Three weeks later he reports briefly that he has 'finished the Symphony'.

The first performances, which he conducted in St Petersburg on November 17 and 24 1888, were a popular success, but Tchaikovsky wrote to his patroness that he considered his Symphony 'a failure'. He still found in it 'something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes'. He did not accept their applause as proof of enthusiasm; they were only being polite. 'Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!' But the musicians plainly liked his Fifth symphony, both in St Petersburg and Prague. When its success in Hamburg was outstanding, he wrote to Davidov: 'The Fifth symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time.' This was written on the crest of its immediate success. Later, his misgivings returned.

The fact that Germany became a field for conquest by the Fifth symphony must have had a great deal to do with Tchaikovsky's change of heart about the piece. Central Europe had been slow to awake to his existence and then had been reluctant to accept him as a composer of true importance. As a visitor, he had been befriended by individual musicians. Von Bülow had taken up his cause with characteristic zeal. Bilse had conducted his *Francesca da Rimini* in Berlin, and, fighting against a general disapproval, had repeated the work. 'These ear-splitting effects,' wrote a critic, 'seem to us too much even for hell itself.'

The conservative ones had been offended by the 'excesses' of Tchaikovsky and what seemed to them his violation of all the classical proprieties. Year by year this disapproval was worn down. To their surprise, they found his Trio and Second quartet to be reasonable and listenable music. Audiences were impressed by the Fourth symphony, and when the Piano concerto began to make its way, the critics who had condemned it outright were compelled to revise their first impressions.

Ernest Newman has written:

'The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this solo there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the "fate" motive — a change from clouds to sunshine, from defeat to triumph.'

John N. Burk

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Theatre

BERKSHIRE MUSIC CENTER FACULTY RECITAL
ROMAN TOTENBERG *violin*
ARTUR BALSAM *piano*

Friday July 25

7 pm
Shed

WEEKEND PRELUDE
Music by great virtuosi of the piano
EARL WILD

9 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
BEETHOVEN	Symphony no. 1 in C op. 21
BRAHMS	Piano concerto no. 2 in B flat op. 83 ANDRÉ WATTS

Saturday July 26

10.30 am
Shed

BOSTON SYMPHONY ORCHESTRA
Open rehearsal
ERICH LEINSDORF *conductor*

2.30 pm
Theatre

BERKSHIRE MUSIC CENTER
NEW ENGLAND CONSERVATORY
TANGLEWOOD INSTITUTE CONCERT

8 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*

VERDI	Otello RICHARD CASSILLY, MARALIN NISKA, SHERRILL MILNES, TANGLEWOOD CHOIR, BERKSHIRE CHORUS, BERKSHIRE BOY CHOIR

THE COMING WEEK AT TANGLEWOOD

Sunday July 27

10 am Theatre	BERKSHIRE MUSIC CENTER CHAMBER MUSIC Music for small ensembles performed by members of the Center
2.30 pm Shed	BOSTON SYMPHONY ORCHESTRA CHARLES WILSON *conductor* SIBELIUS Symphony no. 2 in D op. 43 BEETHOVEN Piano concerto no. 5 in E flat op. 73 'The Emperor' VLADIMIR ASHKENAZY

programs subject to change

Ticket prices for **Boston Symphony Orchestra concerts:** general admission $3; reserved seats $3.50, 4.50, 5.50, 6.50, 7, 7.50, 8 and 8.50 (box seat). Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is $2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Ticket prices for **Contemporary Trends concerts:** general admission $3; reserved seats $4, 4.50, 5, 5.50, 6 and 6.50 (box seat).

Tickets for Contemporary Trends concerts can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the BMC schedule are a Festival of Contemporary Music, including the world premières of four works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

The Berkshire Music Center is in part supported through the generosity of the Tanglewood Friends. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events, with the exception of the Contemporary Trends concerts, without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event, except the Contemporary Trends concerts, for which the ticket prices are listed above, are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

BERKSHIRE FESTIVAL 1969

FIFTH AND SIXTH WEEKS

FIFTH WEEK

August 1	**Friday**
7 pm	Prelude English music of the twentieth century BERKSHIRE BOY CHOIR
9 pm	BSO - LEINSDORF
STRAVINSKY	Symphony in C
SCHOENBERG	A survivor from Warsaw
BRAHMS	Symphony no. 4
August 2	**Saturday**
10.30 am	BSO Open rehearsal
8 pm	BSO - BOULEZ
HAYDN	Sinfonia concertante op. 84 SILVERSTEIN, GOMBERG, WALT, ESKIN
DEBUSSY	Jeux
BARTÓK	Two rhapsodies for violin and orchestra SILVERSTEIN
DEBUSSY	La mer
August 3	**Sunday**
2.30 pm	BSO - BARENBOIM
MENDELSSOHN	'Ruy Blas' overture
ELGAR	Cello concerto DU PRÉ
BEETHOVEN	Symphony no. 5

SIXTH WEEK

August 8	**Friday**
7 pm	Prelude Music by Blacher and Thuille BOSTON SYMPHONY CHAMBER PLAYERS
9 pm	BSO - ANCERL
SMETANA	Ma Vlast
August 9	**Saturday**
10.30 am	BSO Open rehearsal
8 pm	BSO - LEINSDORF
DEBUSSY	Three nocturnes WOMEN OF TANGLEWOOD CHOIR, BERKSHIRE CHORUS
WEILL	Suite from 'The threepenny opera'
BRAHMS	Piano concerto no. 1 CLIBURN
August 10	**Sunday**
2.30 pm	BSO - KRIPS
HAYDN	'Surprise' symphony
STRAUSS	Till Eulenspiegel
SCHUBERT	Symphony no. 9

programs subject to change

THE MUSIC DIRECTOR

When ERICH LEINSDORF relinquishes his post as Music Director of the Boston Symphony Orchestra at the end of the 1969 Berkshire Festival, he will have made a significant contribution to American musical life. Under his leadership the Orchestra has presented many premières and revived many forgotten works. Among the latter have been the complete Schumann *Faust,* the original versions of Beethoven's *Fidelio* and Strauss's *Ariadne auf Naxos,* and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières have been works like Britten's *War requiem* and *Cello symphony,* the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra,* and Piston's Symphony no. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, Erich Leinsdorf has found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Così fan tutte,* a Grammy award winner, Verdi's *Masked ball,* and *Salome* by Strauss, soon to be released. During the past months Erich Leinsdorf has conducted in Frankfurt and Lausanne, and a few days before returning to the United States led the London Symphony Orchestra in their 65th anniversary concert.

THE SOLOISTS

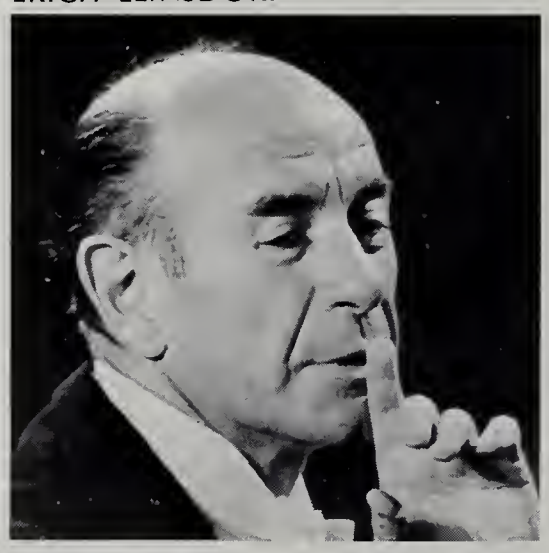
PAUL ZUKOFSKY, who was a Fellow of the Berkshire Music Center for several years, and is now a member of the Faculty, was born in Brooklyn. At the age of seven he began his violin studies with Ivan Galamian, and he took his master's degree from the Juilliard School when he was still twenty-one. Now, four years later, he has given countless recitals, including three in Carnegie Hall, and has appeared with many orchestras in the United States and abroad. Meanwhile he has been teaching at Swarthmore College, the New England Conservatory and here at Tanglewood. Paul Zukofsky's repertoire is enormous and he is a specialist in the performance of contemporary music. He has recorded concertos by Sessions (CRI), Penderecki (Nonesuch), and Busoni (Crest), the Ives sonatas (Folkways) and other contemporary music for Vanguard.

GILBERT KALISH, who has been pianist with the Boston Symphony Chamber Players during the 1968-1969 season and is a member of the faculty of the Berkshire Music Center, was born in New York City. A graduate of Columbia University, he studied piano with Julius Hereford, Isabelle Vengerova and Leonard Shure. He made his debut in New York in 1962, and since that time has made appearances in recital and as soloist with orchestras in the United States and Europe. As a chamber music player, Gilbert Kalish has played with many distinguished groups, the Fine Arts and Philadelphia String Quartet and the Clarion Wind Quintet among them. He has been the pianist of the Contemporary Chamber Ensemble in residence at Rutgers University, and is on the faculty of Swarthmore College. He has recorded for Concertdisc, CRI, Folkways and Columbia Records.

EARL WILD was born in Pittsburgh. He studied with a pupil of Xaver Scharwenka, and was still in his teens when he played with the NBC Symphony, the youngest artist ever to appear with that orchestra. Later he was the first American soloist to play over NBC with the network's orchestra conducted by Toscanini, when he performed Gershwin's *Rhapsody in blue.*

A frequent performer with major orchestras on either side of the Atlantic, Earl Wild gave the world première of Paul Creston's Piano concerto in Paris, and later the American première in Washington. He was the first artist to give a piano recital on television, and took part in the first American performance of Shostakovich's Piano trio in E minor. He has made many recordings with orchestra, including the four concertos of Rachmaninov, and of a large number of solo works for piano for RCA, Vanguard and Readers Digest Records. Earl Wild is also a composer; he wrote an Easter oratorio, 'Revelations', which was presented by the American Broadcasting Company on their network in 1962 and 1964; he conducted the performances himself. He has also composed orchestral pieces and scores for television. Well known for his appearances with the Boston Pops, Earl Wild made his debut last winter with the Boston Symphony Orchestra.

ERICH LEINSDORF



Milton Feinberg

GARY GRAFFMAN, born in New York City of Russian parents in 1928, began to study the piano at the age of three. Four years later he was accepted at the Curtis Institute in Philadelphia as a pupil of Isabelle Vengerova, with whom he studied for the next ten years. He has also worked intensively with Vladimir Horowitz. He made his debut when he was eighteen with the Philadelphia Orchestra, and three years later won the Leventritt Award.

An international traveler, Gary Graffman has toured six continents. In London he has made more than two dozen appearances with orchestra since he first played there ten years ago. In the United States, his annual tours include regular recitals and solo engagements with many of the major orchestras. Last year he appeared in the Soviet Union for the first time. He has made many recordings for Columbia and RCA, including one of Chopin's Concerto in E minor and Mendelssohn's Capriccio brillante with the Boston Symphony Orchestra under Charles Munch. Gary Graffman has been soloist with the Boston Symphony on many occasions in Boston, New York, Philadelphia and here at Tanglewood. Most recently he played the world première and five subsequent performances of Benjamin Lees' Piano concerto no. 2 with Erich Leinsdorf and the Orchestra.

PINCHAS ZUKERMAN, who makes his debut with the Boston Symphony this weekend, was born in Israel in 1948. He began study of the violin at the age of seven with his father, who is also a talented performer. Soon afterwards his formal training began at the Israel Conservatory and the Academy of Music in Tel-Aviv. He was awarded an America-Israel Cultural Foundation Scholarship, a grant which has continued, and in 1961, when he was thirteen, he played for Isaac Stern and Pablo Casals. On their recommendation he came to the United States and enrolled at the Juilliard School to study with Ivan Galamian. In 1966 he performed at the Spoleto Festival of two worlds, and less than a year later won first prize in the Leventritt Competition. During the time since Pinchas Zukerman has appeared with major orchestras on both sides of the Atlantic, and has given many recitals. He records for Columbia.

PAUL ZUKOFSKY

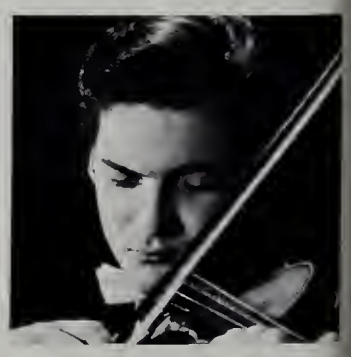
GILBERT KALISH

EARL WILD

GARY GRAFFMAN

Christian Steiner

PINCHAS ZUKERMAN



Boris Goldenberg

BERKSHIRE FESTIVAL 1969

Friday July 25 1969 at 7 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

EARL WILD *piano*

BACH-TAUSIG	Organ toccata and fugue in D minor	BWV 565
MENDELSSOHN	Rondo capriccioso in E op. 14	
BRAHMS	Capriccio in B minor op. 76 no. 2	
MEDTNER	Improvisation: Theme and variations op. 47	
D'ALBERT	Scherzo in F sharp minor	
BALAKIREV	Fantasy on Glinka's *Life for the Czar*	

Earl Wild plays the Baldwin piano

EARL WILD was born in Pittsburgh. He was still in his teens when he played with the NBC Symphony, the youngest artist ever to appear with that orchestra. Later he was the first American solist to play over NBC with the network's orchestra conducted by Toscanini, when he performed Gershwin's *Rhapsody in blue*.

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Well known for his appearances with the Boston Pops, Earl Wild made his debut last winter with the Boston Symphony Orchestra. Last weekend he played the Piano concerto no. 1 by Scharwenka with the Orchestra, Erich Leinsdorf directing.

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BERKSHIRE FESTIVAL 1969

Friday July 25 1969 at 9 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

BEETHOVEN — Overture to 'Egmont'

BEETHOVEN — Symphony no. 1 in C op. 21

Adagio molto-allegro con brio
Andante cantabile con moto
Menuetto: allegro molto e vivace
Finale: adagio-allegro molto vivace

intermission

BRAHMS — Piano concerto no. 2 in B flat op. 83

Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

ANDRÉ WATTS

André Watts plays the Baldwin piano

The program notes for tonight's concert begin on page 24

BALDWIN PIANO
RCA RECORDS

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BERKSHIRE FESTIVAL 1969

Saturday July 26 1969 at 8 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

VERDI

OTELLO

Lyrical drama in four acts after Shakespeare's tragedy
Libretto by Arrigo Boito

First performed at La Scala, Milan, February 5 1887

First performance by the Boston Symphony Orchestra

Characters in order of appearance

MONTANO, *predecessor of Otello in the government of Cyprus*	RICHARD TAYLOR
CASSIO, *Otello's lieutenant*	JOAQUIN ROMAGUERA
IAGO, *Otello's ensign*	SHERRILL MILNES
RODERIGO, *a Venetian gentleman*	LUTHER ENSTAD
OTELLO, *a Moor, general in the Venetian army*	RICHARD CASSILLY
DESDEMONA, *wife to Otello*	MARALIN NISKA
A SAILOR	RYAN EDWARDS
EMILIA, *wife to Iago*	ROSE TAYLOR
A HERALD	EUGENE RABINE
LODOVICO, *ambassador of the Venetian Republic*	ARA BERBERIAN
Cypriot men and women Soldiers and sailors of the Republic Cypriot and Albanian sailors Ladies and gentlemen of the Republic	TANGLEWOOD CHOIR BERKSHIRE CHORUS FRAMINGHAM CHORAL SOCIETY CHORALE CHARLES WILSON *Director* JOHN OLIVER *Assistant Director*
Cypriot children	BERKSHIRE BOY CHOIR ALLAN WICKS *Music Director*

Stage direction by ANDREW RAEBURN

The action takes place in Cyprus at the end of the fifteenth century

ACT ONE	Outside the fortress. A tavern with an arbor. In the background a quay and the sea. An evening storm.
ACT TWO	A hall in the castle. At the rear a large garden with a terrace.
intermission	
ACT THREE	The great hall of the castle
ACT FOUR	Desdemona's bedchamber. Night.

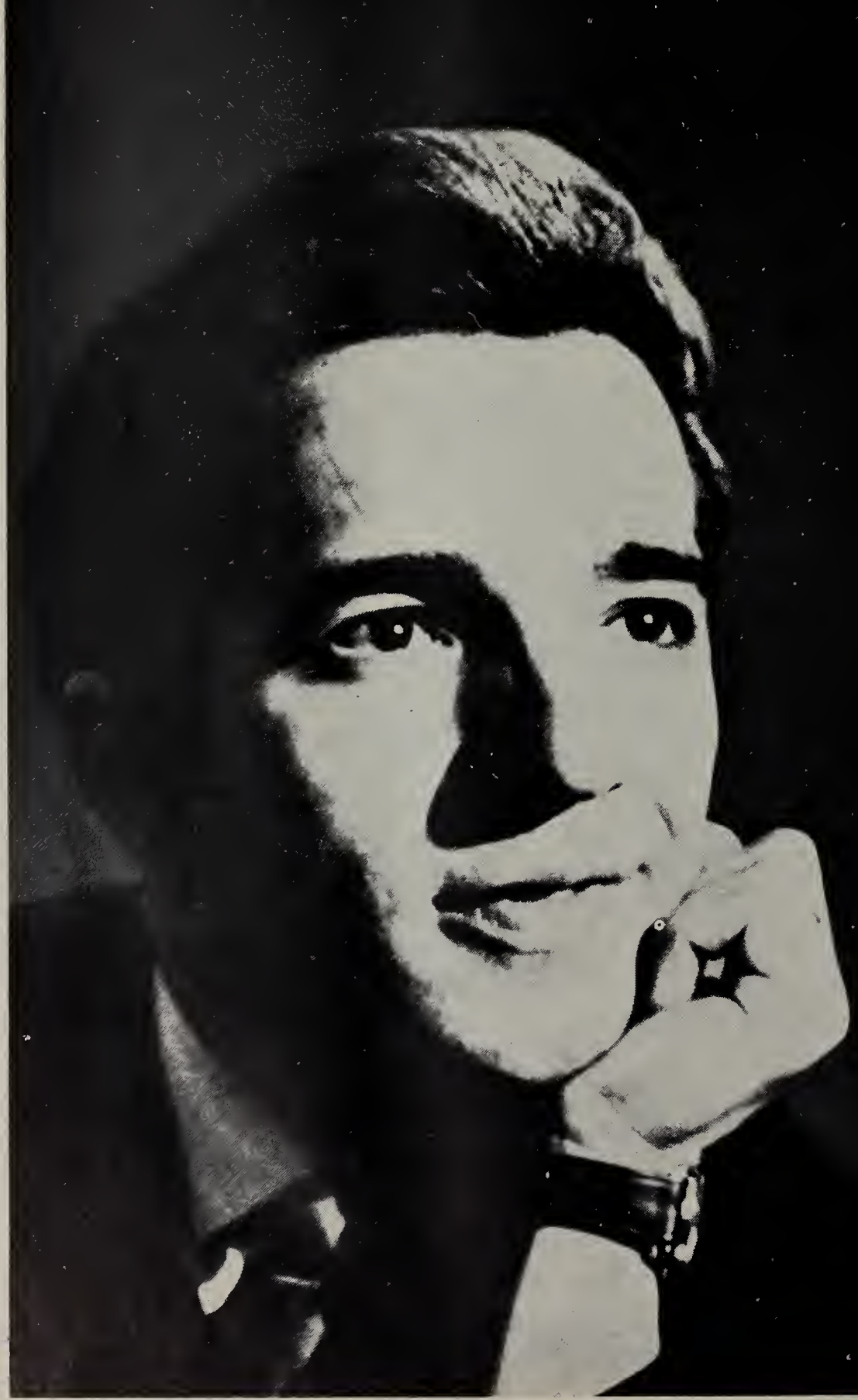
The program notes for this evening's concert begin on page 26

BALDWIN PIANO

RCA RECORDS

Vladimir Ashkenazy

LONDON RECORDS



Mozart: PIANO CONCERTO NO. 20 IN D MINOR (K.466)
PIANO CONCERTO NO. 6 IN B FLAT MAJOR (K.238)
The London Symphony Orchestra — Hans Schmidt-Isserstedt CS-6579

Prokofiev: SONATA NO. 7 IN B FLAT MAJOR (Op.83)
SONATA NO. 8 IN B FLAT MAJOR (Op.84)
2 PIECES FROM ROMEO & JULIET
CS-6573

Beethoven: PIANO SONATA NO. 29 ("Hammerklavier") Stereo CS-6563

Chopin: FOUR SCHERZI: BARCAROLE (OPUS 60); PRELUDE (OPUS 45)
Stereo CS-6562

Brahms: PIANO CONCERTO NO. 2 IN B FLAT
London Symphony Orchestra—Zubin Mehta
Stereo CS-6539

Mussorgsky: PICTURES AT AN EXHIBITION (PIANO VERSION)
Coupled with Los Angeles Philharmonic—Zubin Mehta (Orchestral Version)
Stereo CS-6559

Mozart: PIANO CONCERTO NO. 9 IN E FLAT (K. 271); RONDO IN A (K. 386)
PIANO CONCERTO NO. 8 IN C (K. 246)
London Symphony Orchestra—Istvan Kertesz Stereo CS-6501

Schubert: SONATA IN A (OPUS 120); SONATA IN A MINOR (OPUS 143)
12 WALTZES (OPUS 18); HUNGARIAN MELODY (D. 817)
Stereo CS-6500

Mozart: QUINTET IN E FLAT (K. 452); Beethoven: QUINTET IN E FLAT (OPUS 16)
The London Wind Soloists
Stereo CS-6494

Ravel: GASPARD DE LA NUIT; Debussy: L'ISLE JOYEUSE; Chopin: SCHERZO NO. 4 (OPUS 54); NOCTURNE (OPUS 62; NO. 1) Stereo CS-6472

Schumann: FANTASIA IN C (OPUS 17); ETUDES SYMPHONIQUES (OPUS 13)
Stereo CS-6471

Bach: PIANO CONCERTO IN D MINOR; Chopin: PIANO CONCERTO NO. 2 IN F MINOR
London Symphony Orchestra—David Zinman Stereo CS-6440

Chopin: FOUR BALLADES; TROIS NOUVELLES ETUDES
Stereo CS-6422

Mozart: SONATA FOR TWO PIANOS IN D (K. 488); Schumann: ANDANTE AND VARIATIONS FOR TWO PIANOS, TWO CELLI, AND HORN; Schumann: ETUDE IN THE FORM OF A CANON
With Malcolm Frager Stereo CS-6411

Rachmaninov: PIANO CONCERTO NO. 2 IN C MINOR: THREE ETUDES TABLEAUX
Moscow Philharmonic Orchestra—Kyrll Kondrashin Stereo CS-6390

Tchaikovsky: PIANO CONCERTO NO. 1 IN B FLAT MINOR
London Symphony Orchestra—Lorin Maazel Stereo CS-6360

Rachmaninov: PIANO CONCERTO NO. 3 IN D MINOR
London Symphony Orchestra—Anatole Fistoulari Stereo CS-6359

In Preparation:
Franck: SONATA FOR VIOLIN AND PIANO IN A MAJOR
Brahms: TRIO FOR VIOLIN, HORN AND PIANO IN E FLAT MAJOR (Op.40)
with Itzhak Perlman (violin) and Barry Tuckwell (horn) CS-6628

BERKSHIRE FESTIVAL 1969

Sunday July 27 1969 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

CHARLES WILSON *conductor*

SIBELIUS — Symphony no. 2 in D op. 43

Allegretto
Tempo andante ma rubato
Vivacissimo-lento e suave
Finale: allegro moderato

intermission

BEETHOVEN — Piano concerto no. 5 in E flat op. 73
'The Emperor'*

Allegro
Adagio un poco mosso
Rondo: allegro ma non tanto

VLADIMIR ASHKENAZY

Vladimir Ashkenazy plays the Steinway piano

The program notes for this afternoon's concert begin on page 28

BALDWIN PIANO
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BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

CONTEMPORARY MUSIC ACTIVIT ES

GUNTHER SCHULLER *Head*

Tuesday July 29 1969 at 8 pm

CONTEMPORARY TRENDS CONCERT

MAHALIA JACKSON

ORNETTE COLEMAN

THE THAD JONES-MEL LEWIS ORCHESTRA

There will be two intermissions

BALDWIN is the official piano of the Berkshire Music Center

dining guide

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Program notes for Friday July 25

by John N. Burk

LUDWIG VAN BEETHOVEN 1770-1827
Overture to 'Egmont' op. 84

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. The composer's deep admiration for Goethe, who wrote the play 'Egmont', is well known.

Without going into music particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that 'two or three, found conversing together in the streets, are, without trial, declared guilty of high treason'; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend to flee with him, and save his life. 'For Goethe,' writes Georg Brandes, 'this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood.' The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. 'Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?'

Symphony no. 1 in C op. 21

Beethoven, giving his first public concert in Vienna 'for his own benefit', after making due obeisance to the past with a symphony of Mozart and airs from Haydn's 'Creation', submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas (never published) and in the two piano concertos (in B flat and in C) which he had written a few years before for his own use.

The introductory *Adagio molto,* only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which

proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and 'feminine' character, seems as plainly designed to bring into play the alternate blending voices of the woodwinds.

The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The 'Minuet', so named, is more than the prophecy of a scherzo with its swifter tempo — *allegro molto e vivace*. Although the repeats, the Trio and da capo are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo 'of exquisite freshness, lightness, and grace — the one true original thing in this symphony'.

It is told of the capricious introductory five bars of the Finale, in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The key progressions, the swift scale passages, the typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

JOHANNES BRAHMS 1833-1897
Piano concerto no. 2 in B flat op. 83

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Dr Billroth, the Second Piano concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was 'charmed with everything'. Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony in D major and the Violin concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Siena, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme Heingartner in Pressbaum nearby, presumably for the completion of two scores: a setting of Schiller's 'Nänie', and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet von Herzogenberg that he had a concerto for her to see.

Although one critic in Vienna found Brahms' playing 'uneven and at times heavy', a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler*, who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: 'Here are the desired bird-notes' (one of the critics was Vogel). 'If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm.' In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year,

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and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the program 'by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested toward the composer on his appearance with the new concerto at the Gewandhaus on January 1.' Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained 'satisfaction' from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

Program note for Saturday July 26

by James Lyons

GIUSEPPE VERDI 1813-1901
Otello

If a word with all the connotations we attach to 'home' could be found in Italian, then the case of *Otello* would suggest that in art as in other human endeavors the shortest way home can be the longest way around.

In the nature of epigrams, that proposition implies a value statement transcending mere geography. But in this instance it happens that the proximity factor alone is almost irresistibly ironic. For it was in the Po Valley of northern Italy, at Ferrara, that Giambattista Cinzio Geraldi (1504-1573), usually identified by his variant surname of Cinthio, first set down the so-called 'Moor's tale' in a 1565 collection entitled *Gli Ecatomiti*, or *Hecatommithi*. And it was to be in the very same Po Valley, at nearby Busseto, that Verdi would compose his incredibly wonderful score for *Otello* more than three hundred years later.

Even more ironic, perhaps, it was Shakespeare's conception of the Cinthio novella rather than Cinthio's own upon which Verdi based his masterwork. And to compound the irony further, not only had Cinthio's plot undergone a profound sea change en route to England but also Shakespeare's great tragedy itself had been utterly, miraculously transfigured upon its rebirth as a libretto. So that the latter exists independent of its source for all practical purposes. In short, *Otello* decidedly is not a setting of *Othello*.

(In a quite different sense, neither is Rossini's 1816 opera on the same theme. Though ostensibly Shakespearean, its libretto is in fact a wretched travesty.)

The sheer numbers tell some of this story with shattering succinctness: Shakespeare's drama runs to something just under 3,500 lines, Verdi's opera to less than 800. The play has nearly five times as many words!

These figures cannot but horrify purist theatergoers. In simple truth, however, purists have no legitimate grounds for disapproval. The *Otello* libretto is not a truncated version of the play. It is a separate work of art. Each has an identity of its own. Each is a masterpiece. The opera is, with *Falstaff*, the greatest Verdi ever composed. His librettist for both was the singular Arrigo Boito (1842-1918).

Emerson liked to invoke Landor's observation that Shakespeare 'was more original than his originals'. And doubtless Shakespeare did improve upon Cinthio — whose simplistic prototype of Iago clubs Desdemona to death with a stockingful of sand and then arranges for a roof to fall on her corpse!

But the Shakespeare *Othello* set to music as written would be longer than all four of Wagner's 'Ring' operas performed consecutively, which

is to say about a dozen hours of elapsed time with three intermissions. And a surfeit of other problems would be posed, many of them patently insoluble.

What it comes down to is this: Shakespeare was a supreme playwright, but he was not a librettist. That he *could* have written a perfect libretto is beside the point. He wrote none. Boito was not a playwright, but he was a librettist without peer (as well as a composer of no small talent; *Mefistofele* is hardly an achievement to be scorned). In this perspective Boito, too, was 'more original than his originals' — an estimate from which Shakespeare himself could not dissent if he were but able to experience what librettist and composer created with this tale of elemental passions which the three of them, after all, owed to a minor scribe of sixteenth-century Ferrara.

The essential background information about *Otello* may be inferred in this striking sentence by Vincent Sheean: 'The advent of Arrigo Boito into Verdi's life was providential, a stroke of destiny, an act of God.'

That advent (overlooking a brief encounter of two decades earlier) began in July of 1879. Verdi had composed nothing for the stage since *Aida,* and after eight years of silence he gave every indication of continuing his retirement indefinitely. (By now he was sixty-six.) He might have, at that, had not three of his most devoted admirers — the conductor Franco Faccio, the publisher Giulio Ricordi, and the much-younger Boito (then thirty-seven) — literally conspired to whet Verdi's interest in a new project.

The plan seems to have been worked out carefully. Ricordi and Faccio had dinner with the composer, and there was a calculated exchange of small talk about various topics — including *Otello* vis-à-vis Boito. The next day Faccio brought Boito to pursue the matter. Three days later Boito was back with his *Otello* outline. Verdi was at pains to make no commitment, but Boito immediately got to work on the libretto. It was ready that November. Verdi professed reluctance to read the manuscript, but Ricordi insisted.

Verdi's initial reactions are not chronicled, but surely he recognized Boito's handiwork for what it was — the best libretto ever presented to any Italian composer. From then forward their collaboration was assured, and it was to continue for twenty years. Would that it had started sooner.

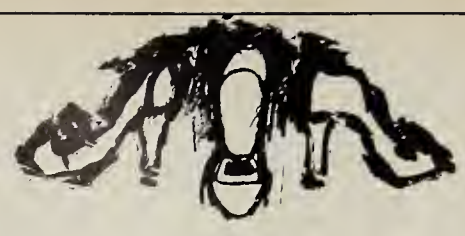
The following compact précis is by Gustave Kobbé, the latest edition of whose *Complete Opera Book* (G. P. Putnam's Sons, 1954) is edited by the Earl of Harewood:

'In Act one, the chorus waits for the arrival of the victorious Otello's ship out of the storm. Iago meanwhile plots with Roderigo and succeeds later in making Cassio drunk; there is a fight which is interrupted by Otello, who deprives Cassio of his office. Desdemona enters and the act ends with a duet.

'In Act two, Iago advises Cassio to look for reinstatement as Otello's lieutenant through Desdemona's influence, and, left alone, soliloquizes on the futility of life and the glory of evil (the "Credo"). There follows the first phase of the planting of the seed of jealousy in Otello's heart, an interruption from women of the island who come to serenade Desdemona, her pleading of Cassio's cause, the offer of the handkerchief to bind Otello's head and Iago's theft of it as it falls. Iago presses his advantage and Otello's peace is gone. The account of Cassio's dream leads to the joint oath of vengeance which ends the act.

'The Venetian ambassadors are announced as in harbor at the beginning of Act three, when Otello asks Desdemona for the handkerchief, is put off, and finishes by insulting her. Iago stations him behind a column to see Cassio play unwittingly with the handkerchief, and the two plot Desdemona's death in half a dozen sentences as the ambassadors enter. Their reception, the striking of Desdemona, and a general ensemble lead to Otello's frantic dismissal of the assembly; he lies prostrate as the curtain falls.

'Act four, in Desdemona's bedroom, consists of the Willow Song and prayer, murder, and the death of Otello.'



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It goes without saying that no such synopsis could do justice to Boito's superbly wrought libretto. But Verdi could, and Verdi did.

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Program notes for Sunday July 27

by John N. Burk

JEAN SIBELIUS 1865-1957

Symphony no. 2 in D op. 43

Sibelius begins his Second symphony, which he composed in 1901, with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a 'first' and 'second' theme in the accepted manner. There is a six-bar melody for the woodwinds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after another, with no transitions or preparations. Yet the tale is continuous as if each suggested quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what 'would in ordinary parlance, no doubt, be called the "first subject".' It appears as nothing more than a high sustained C sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various woodwinds carry the burden of melody, introduced and maintained in an impassioned minor, 'lugubre'. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *Andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6/8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The vivacissimo and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

LUDWIG VAN BEETHOVEN 1770-1827
Piano concerto no. 5 in E flat op. 73 'The Emperor'

Notations for the last of Beethoven's piano concertos appear in the sketchbook of 1808, together with sketches for the *Choral Fantasia*. Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter (a reminder to us that methods of warfare have since changed only in the direction of deadliness). Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated — it could have done nothing else — and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, 'King of Italy, Protector of the Confederation of the Rhine'. On May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: 'If I were a general, and knew as much about strategy as I know about counterpoint, I'd give you something to do!'

In spite of these disturbing conditions, Beethoven probably completed the *'Lebewohl' Sonata* at this time, as well as this Concerto and the String quartet op. 74 (called the *'Harp quartet'*); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well; the titles of the movements — 'Farewell, absence, and return' — being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to 'a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment'.

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THE MUSIC DIRECTOR

When ERICH LEINSDORF relinquishes his post as Music Director of the Boston Symphony Orchestra at the end of the 1969 Berkshire Festival, he will have made a significant contribution to American musical life. Under his leadership the Orchestra has presented many premières and revived many forgotten works. Among the latter have been the complete Schumann *Faust*, the original versions of Beethoven's *Fidelio* and Strauss's *Ariadne auf Naxos*, and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières have been works like Britten's *War requiem* and *Cello symphony*, the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra*, and Piston's Symphony no. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, Erich Leinsdorf has found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Così fan tutte*, a Grammy award winner, Verdi's *Masked ball*, and *Salome* by Strauss, soon to be released. During the past months Erich Leinsdorf has conducted in Frankfurt and Lausanne, and a few days before returning to the United States led the London Symphony Orchestra in their 65th anniversary concert.

THE ASSISTANT CONDUCTOR

CHARLES WILSON, Assistant Conductor of the Boston Symphony Orchestra, came to Boston from New York City, where for six years he was a conductor and on the musical staff of the New York City Opera Company, where he has returned regularly as a guest conductor; last season he directed performances of Mozart's *The marriage of Figaro*, and this season he has conducted the Company's production of *Madam Butterfly*.

Charles Wilson received a Bachelor of Science degree in Music in 1960 from the Mannes College of Music.

Last summer he conducted concerts by both the Boston Symphony and Berkshire Music Center Orchestras, as he does again this year, and during the winter season appeared with the Orchestra on many occasions. As head of vocal activities of the Berkshire Music Center, he prepares the Tanglewood Choir and the Berkshire Chorus for their performances with the Boston Symphony, and as head of the Berkshire Music Center's vocal music department he organizes the vocal fellows' activities, which have been much extended during the last two seasons. Charles Wilson becomes principal resident conductor of the New York City Opera Company, beginning this coming fall.

THE SOLOISTS

Twenty-three year old ANDRÉ WATTS made his debut with the Boston Symphony Orchestra last winter. He started to study the piano with his mother when he was seven. Two years later he won a competition to play a Haydn concert for one of the Philadelphia Orchestra children's concerts, appeared the following summer at the Robin Hood Dell, and at the age of fourteen he was soloist again with the Philadelphia Orchestra in Franck's 'Symphonic Variations'. He auditioned for Leonard Bernstein shortly afterwards, and early in 1963 was soloist at a New York Philharmonic Young People's concert. Three weeks later he stepped in to take the place of Glenn Gould, who was ill, at two regular New York Philharmonic subscription concerts. Since then André Watts has played with many of the major orchestras in the United States, and in Europe with the London Philharmonic and the Berlin Philharmonic. During a State Department tour in the autumn of 1967 he made solo appearances abroad in many cities, including Paris, Munich, Milan, Athens and Teheran. André Watts records for Columbia Records.

RICHARD CASSILLY, who last appeared with the Boston Symphony in performances of Beethoven's Ninth symphony three years ago, began his musical training at the Peabody Conservatory in Baltimore. He then moved to New York and spent a season in the Opera Department of the Berkshire Music Center here at Tanglewood. After making his professional debut with the Pittsburgh Symphony in 1954, he joined the original Broadway production of *The saint of Bleeker Street*. This led to his engagement by the New York City Opera, where he sang in the company for eleven consecutive years. Meanwhile he was engaged to sing with almost every major opera company, symphony orchestra and music festival in North America. During the last few years Richard Cassilly has sung regularly in opera houses in Europe, including the Deutsche Oper of West Berlin, the Hamburg State Opera, the Opera of the Royal Theatre in Geneva, and the Royal Opera House, Covent Garden. His repertoire includes leading roles in *Samson, Fidelio, Jenufa, Aida, Parsifal, The flying Dutchman, Tristan und Isolde, Elektra* and *Boris Godunov*, to name only a few. He now lives in Hamburg.

SHERRILL MILNES, who made his first appearance with the Boston Symphony last summer here at Tanglewood, started his professional career as a member of Margaret Hillis's Chicago Choir, and was soon taking solo parts when the chorus appeared with the Chicago Symphony. He won scholarships to the opera department of the Berkshire Music Center for two consecutive summers, then joined Boris Goldovsky's company for several tours. After winning a Ford Foundation award in 1962, he sang with the Pittsburgh, San Antonio, Houston, Central City and Cincinnati Opera companies.

Today he is a regular singer at the Metropolitan Opera. He has sung leading roles in *Faust, Pique Dame, Fidelio, Aida, Un ballo in maschera, Lohengrin* and *Mourning becomes Electra*. He has appeared abroad in Venice, Florence, Milan and Mexico City. Sherrill Milnes records for RCA. Recently he took part in recordings with Erich Leinsdorf and the Boston Symphony of Brahms's *A German Requiem*, Schoenberg's *A survivor from Warsaw* and Beethoven's Ninth symphony.

MARALIN NISKA is a native of California, and was encouraged early in life towards a singing career. She won a Los Angeles Philharmonic contest and was the Los Angeles finalist in the San Francisco Opera Debut Auditions before her professional debut in 1959 as Manon. New York audiences first heard her as Susannah in November 1965 at the New York State Theatre at Lincoln Center, and since then she has sung leading roles with the Metropolitan National Opera Company and the New York City Opera in *La Traviata, Madam Butterfly, The marriage of Figaro, La Bohème, Faust* and *Prince Igor*. She has also appeared with other leading opera companies and with many major orchestras. Earlier this year she sang fourteen performances as Violetta in *La Traviata* in Israel. Maralin Niska makes her debut with the Boston Symphony this weekend.

ARA BERBERIAN, who has sung on many occasions with the Boston Symphony Orchestra in Boston, New York and here at Tanglewood, has sung leading roles in more than seventy-five operas with the San Francisco Opera, New York City Opera, New Orleans Opera and other companies across the country. He has also appeared with more than forty symphony

ERICH LEINSDORF

Milton Feinberg

CHARLES WILSON

Buck Hoeffler

ANDRÉ WATTS

RICHARD CASSILLY

orchestras in the United States and Canada, the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra and the Toronto Symphony among them, and has sung at all the leading American music festivals. Ara Berberian has been seen over the major television networks; NBC devoted an hour to one of his recitals. He last appeared with the Boston Symphony in performances of Haydn's *The Creation,* directed by Erich Leinsdorf.

ROSE TAYLOR, a Fellow of the Berkshire Music Center this summer, was born in California. She received her Bachelor's degree in music last year from the University of Southern California, and among the many operas in which she sang leading roles in the University's opera department were *Mathis der Maler, Dido and Aeneas* and *The love for three oranges.* A winner of several important prizes, she was placed second in the Metropolitan Opera regional auditions in 1968. Rose Taylor now lives in New York with her husband Richard, and is studying at the Juilliard School. Next season they will both be members of the American Opera Center.

RICHARD TAYLOR, who was born in Des Moines, Iowa, was first place regional winner in the San Francisco Opera auditions last year. Also in 1968 he received a Ph.D. in mathematics at the California Institute of Technology. He has worked with the University of Southern California Opera Theatre, and took part in the Merola Opera Program last summer. He has sung leading roles in *La Traviata, Albert Herring, La Bohème, The magic flute* and *Thais.* Now settled in New York with his wife, Rose, who sings Emilia in this performance of *Otello,* he teaches mathematics, and will be a member of the American Opera Center next season. Richard Taylor is a Fellow of the Berkshire Music Center this summer.

JOAQUIN ROMAGUERA was born and raised in Florida. After singing and theatrical experience as a boy, he was awarded a voice scholarship at the age of 18 to the University of Miami. He moved to New York City in 1958 after seven years of singing in opera in Miami, and appeared with many companies before joining the New York City Opera in 1965. He sang with the Washington Opera Society in the world première of *Bomarzo* and took part in the recording for CBS. Among the roles he will sing with the New York City Opera next season is Normano in the new production of *Lucia.* Joaquin Romaguera is a Fellow of the Berkshire Music Center this summer.

RYAN EDWARDS, a Fellow of the Berkshire Music Center this year, took his Bachelor's degree at the University of Texas, and is now completing a thesis for his Master's degree in music at Texas Christian University. He has appeared with the Fort Worth Opera Association, the Dallas Civic Opera, the Dallas Symphony and the San Antonio Symphony. Last season he sang in New York and took the part of Figaro in the Juilliard School's American Opera Center production of *The barber of Seville,* and was Haemon in the New York première of *Antigone* by Honegger.

LUTHER ENSTAD was born and brought up in North Dakota. After training to be a teacher, he was a music instructor for ten years in his home state and in Minnesota. He took his Master's degree in voice at the University of North Dakota in 1967, then studied singing at the University of Iowa. He has sung in operas and oratorio and was tenor soloist last year with the Mid-America Chorale. This is Luther Enstad's second year as a Fellow of the Berkshire Music Center.

EUGENE RABINE, a Fellow of the Berkshire Music Center this summer, was born in North Dakota. He had an extensive musical education, and studied many different instruments. He graduated from Texas Wesleyan College at Fort Worth, and began his career as a teacher and choral conductor. Two years ago he moved to New York and enrolled at the Juilliard Opera Theatre where he has been both singing and working in stage management. His roles include Bartolo in *The barber of Seville* and Osmin in *The abduction from the seraglio.* Next season he will be Production manager and a singer at the American Opera Center.

VLADIMIR ASHKENAZY was born in the Soviet Union in 1937, and began his formal musical studies at the age of six. He enrolled at the Central Music School in Moscow two years later, then moved ten years later to the Moscow State Conservatory. In 1956 he won the first prize in the Queen Elisabeth competition in Brussels, and tours of Belgium, Holland, Germany and Poland followed soon afterwards. He made his debut in the United States in 1958. Since that time he has appeared regularly on recital tours and as soloist with the world's leading orchestras, including the Chicago Symphony, the New York Philharmonic, the Toronto Symphony, the London Symphony, the Moscow Philharmonic and the Leningrad Philharmonic. Vladimir Ashkenazy makes his debut with the Boston Symphony this weekend. He has made many recordings for London Records.

THE CHORUSES

The TANGLEWOOD CHOIR is composed mainly of vocal fellowship students in the Berkshire Music Center here at Tanglewood. Selected by audition from all parts of the United States, the members met for their first rehearsals at the end of June under their director, Charles Wilson, and their assistant director, John Oliver. Earlier in the summer they sang in performances of Mozart's *Die Entführung aus dem Serail.* During the coming weeks they will take part in Debussy's *Sirènes,* Schoenberg's *A survivor from Warsaw* and Beethoven's Ninth symphony, all to be conducted by Erich Leinsdorf. The BERKSHIRE CHORUS, which makes its second appearance of the season with the Boston Symphony Orchestra this weekend, is a group of people who live in this area, some from as far away as Springfield, Albany and Schenectady, but mainly from Berkshire County. Charles Wilson and John Oliver chose the members by audition last winter, and have rehearsed with them during the spring and summer months. The FRAMINGHAM CHORAL SOCIETY CHORALE is a group chosen from the ranks of the Framingham Choral Society, one of the best known choruses in Greater Boston. Their director is John Oliver.

The BERKSHIRE BOY CHOIR makes its third appearance at the Festival this weekend. Founded in 1967, it has already established itself as one of the outstanding musical organizations of the United States. The members, who are selected by audition on a competitive basis, come from as far afield as Portland, Oregon, Washington, DC and Canada. The Music Director, ALLAN WICKS, is Organist and Master of the Choristers at Canterbury Cathedral, England, and is a distinguished chorus master and recitalist. Next Friday the Berkshire Boy Choir will perform music for chamber chorus at the Weekend Prelude. They have recorded for RCA.

SHERRILL MILNES

MARALIN NISKA

ARA BERBERIAN

ROSE TAYLOR

VLADIMIR ASHKENAZY

Wayne J. Shilkret

THE COMING WEEK AT TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

BERKSHIRE MUSIC CENTER
ERICH LEINSDORF *Director*

Sunday July 27

10 am
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed by members of the Center

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
CHARLES WILSON *conductor*
for program see page

Tuesday July 29

8 pm
Shed

BERKSHIRE MUSIC CENTER
CONTEMPORARY TRENDS CONCERT*
MAHALIA JACKSON
ORNETTE COLEMAN
THAD JONES/MEL LEWIS ORCHESTRA

Wednesday July 30

2.30 pm
Theatre

BERKSHIRE MUSIC CENTER YOUTH CONCERT
BOSTON UNIVERSITY CHAMBER MUSIC ENSEMBLES

9 pm
Theatre

BERKSHIRE MUSIC CENTER ORCHESTRA*
GUNTHER SCHULLER *conductor*
program includes the première of *Events II*, a new work by Theodore Antoniou, commissioned by the Berkshire Music Center for the Festival of Contemporary Music in cooperation with the Fromm Music Foundation

Thursday July 31

9 pm
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC AND DANCE*
program includes the première of *Beyond the Ghost Spectrum*, a new work by Robert Ceely, choreographed by James Waring, commissioned by the Berkshire Music Center for the Festival of Contemporary Music in cooperation with the Fromm Music Foundation

Friday August 1

7 pm
Shed

WEEKEND PRELUDE
English music of the twentieth century
BERKSHIRE BOY CHOIR

9 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*

STRAVINSKY	Symphony in C
SCHOENBERG	A survivor from Warsaw
BRAHMS	Symphony no. 4 in E minor op. 98

Saturday August 2

10.30 am
Shed

BOSTON SYMPHONY ORCHESTRA
Open rehearsal
PIERRE BOULEZ *conductor*

2.30 pm
Theatre

BERKSHIRE MUSIC CENTER VOCAL MUSIC CONCERT
Operatic scenes for solo voices and small vocal ensembles performed by members of the Center

8 pm
Shed

BOSTON SYMPHONY ORCHESTRA
PIERRE BOULEZ *conductor*

HAYDN	Sinfonia concertante in B flat for oboe, bassoon, violin and cello op. 84 RALPH GOMBERG, SHERMAN WALT, JOSEPH SILVERSTEIN, JULES ESKIN
DEBUSSY	Jeux
BARTÓK	Two rhapsodies for violin and orchestra (1928) JOSEPH SILVERSTEIN
DEBUSSY	La mer

THE COMING WEEK AT TANGLEWOOD

Sunday August 3

10 am Theatre	BERKSHIRE MUSIC CENTER CHAMBER MUSIC Music for small ensembles performed by members of the Center.	
2.30 pm Shed	BOSTON SYMPHONY ORCHESTRA DANIEL BARENBOIM *conductor*	
	MENDELSSOHN	Overture 'Ruy Blas'
	ELGAR	Cello concerto op. 85 JACQUELINE DU PRÉ
	BEETHOVEN	Symphony no. 5 in C minor op. 67
9 pm Theatre	BERKSHIRE MUSIC CENTER CHAMBER MUSIC*	

programs subject to change

* part of the Festival of Contemporary Music presented in cooperation with the Fromm Music Foundation

Ticket prices for **Boston Symphony Orchestra concerts:** general admission $3; reserved seats $3.50, 4.50, 5.50, 6.50, 7, 7.50, 8 and 8.50 (box seat). Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is $2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Ticket prices for **Contemporary Trends concerts:** general admission $3; reserved seats $4, 4.50, 5, 5.50, 6 and 6.50 (box seat).

Tickets for Contemporary Trends concerts can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the BMC schedule are a Festival of Contemporary Music, including the world premières of four works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

The Berkshire Music Center is in part supported through the generosity of the Tanglewood Friends. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events, with the exception of the Contemporary Trends concerts, without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event, except the Contemporary Trends concerts, for which the ticket prices are listed above, are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

BERKSHIRE FESTIVAL 1969
SIXTH AND SEVENTH WEEKS

SIXTH WEEK

August 8	**Friday**
7 pm	Prelude Music by Blacher and Thuille BOSTON SYMPHONY CHAMBER PLAYERS
9 pm	BSO - KAREL ANCERL
SMETANA	Ma Vlast
August 9	**Saturday**
10.30 am	BSO Open rehearsal
8 pm	BSO - ERICH LEINSDORF
DEBUSSY	Three nocturnes WOMEN OF TANGLEWOOD CHOIR, BERKSHIRE CHORUS
WEILL	Suite from 'The threepenny opera'
BRAHMS	Piano concerto no. 1 VAN CLIBURN
August 10	**Sunday**
2.30 pm	BSO - JOSEF KRIPS
HAYDN	'Surprise' symphony
STRAUSS	Till Eulenspiegel
SCHUBERT	Symphony no. 9

SEVENTH WEEK

August 15	**Friday**
7 pm	Prelude Music by Schubert BOSTON SYMPHONY CHAMBER PLAYERS
9 pm	BSO - ERICH LEINSDORF
BEETHOVEN	'Pastoral' symphony 'Eroica' symphony
August 16	**Saturday**
10.30 am	BSO Open rehearsal
8 pm	BSO - MAX RUDOLF
HAYDN	Symphony no. 91
BARTŐK	Dance suite
TCHAIKOVSKY	'Pathétique' symphony
August 17	**Sunday**
2.30 pm	BSO - HENRY LEWIS
BERLIOZ	'Corsaire' overture
BERLIOZ	Nuits d'été
MOZART	Parto, parto from 'La clemenza di Tito' K. 621
ROSSINI	Cruda sorte from 'L'Italiana in Algeri' MARILYN HORNE
TCHAIKOVSKY	Francesca da Rimini

programs subject to change

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BERKSHIRE FESTIVAL 1969

Friday August 1 1969 at 7 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

BERKSHIRE BOY CHOIR

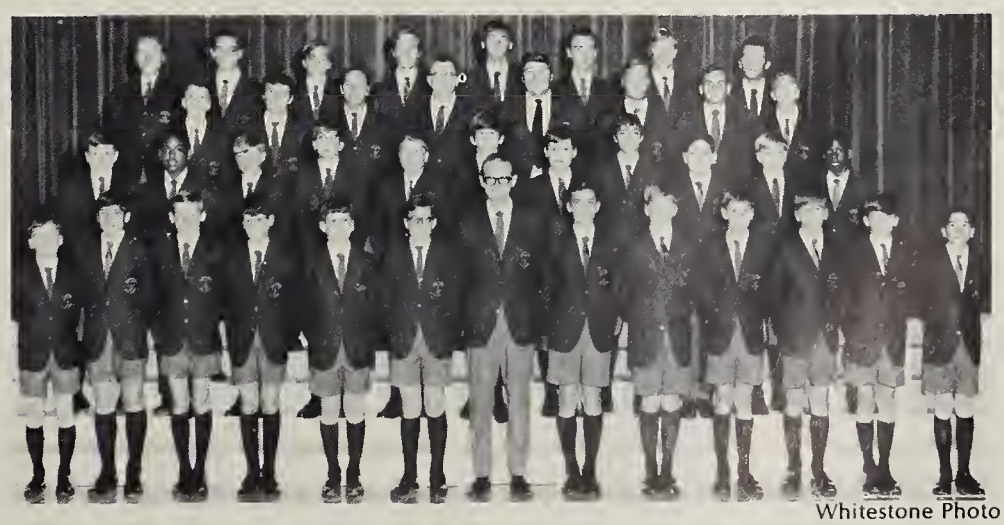
ALLAN WICKS *Music Director*

LOWELL LACEY and ALLAN WICKS *piano*

TIPPETT born 1905	Dance, clarion air
BRITTEN born 1913	Hymn to St Cecilia
VAUGHAN WILLIAMS 1872-1958	Valiant-for-truth
BRITTEN	The ballad of Little Musgrave and Lady Barnard
RIDOUT born 1934	Divertimento on poems of Robert Burns

Happy friendship
I'll kiss thee yet, yet
Whistle, and I'll come to you, my lad
The Captain's lady
Wilt thou be my dearie
A fig for those by law protected

written specially for the Berkshire Boy Choir



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BERKSHIRE FESTIVAL 1969

Friday August 1 1969 at 9 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

STRAVINSKY — Symphony in C
Moderato alla breve
Larghetto concertante
Allegretto
Largo - tempo giusto, alla breve

first performance at the Festival concerts

SCHOENBERG — A survivor from Warsaw op. 46*
DAVID CLATWORTHY *narrator*
TANGLEWOOD CHOIR
CHARLES WILSON *Director*
JOHN OLIVER *Assistant Director*

first performance at the Festival concerts

intermission

BRAHMS — Symphony no. 4 in E minor op. 98*
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

The program notes for tonight's concert begin on page 24

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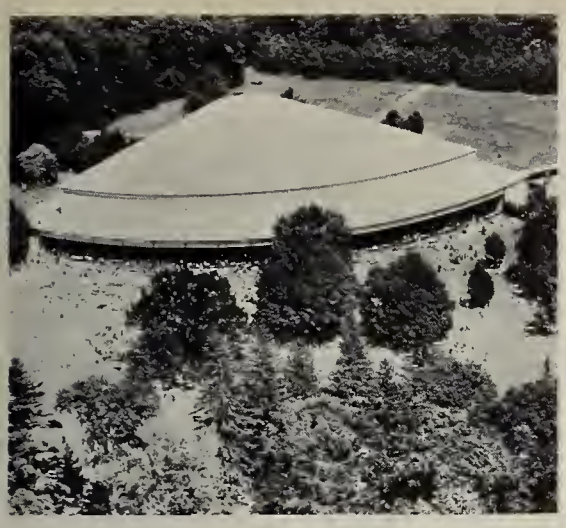

BERKSHIRE FESTIVAL 1969

Saturday August 2 1969 at 8 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

PIERRE BOULEZ *conductor*

HAYDN — Sinfonia concertante in B flat for oboe, bassoon, violin and cello op. 84

Allegro
Andante
Allegro con spirito

RALPH GOMBERG *oboe*
SHERMAN WALT *bassoon*
JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

DEBUSSY — Jeux-poème dansé (1912)

intermission

BARTÓK — Two rhapsodies for violin and orchestra (1928)

'Lassú' : moderato
'Friss' : allegretto moderato

'Lassú' : moderato
'Friss' : allegro moderato

JOSEPH SILVERSTEIN *violin*
JOHN HOSSZU LONG *cimbalom*

DEBUSSY — La mer: trois esquisses symphoniques*
(The sea: three symphonic sketches)

De l'aude à midi sur la mer
(From dawn to noon on the sea)

Jeux de vagues
(The playing of the waves)

Dialogue du vent and de la mer
(Dialogue between the wind and the sea)

The program notes for tonight's concert begin on page 27

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BERKSHIRE FESTIVAL 1969

Sunday August 3 1969 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

DANIEL BARENBOIM *conductor*

MENDELSSOHN — Overture 'Ruy Blas' op. 95

ELGAR — Cello concerto in E minor op. 85

Adagio - moderato
Lento - allegro molto
Adagio
Allegro

JACQUELINE DU PRÉ

intermission

BEETHOVEN — Symphony no. 5 in C minor op. 67*

Allegro con brio
Andante con moto
Allegro - allegro

The program notes for this afternoon's concert begin on page 30

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And for an encore....

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BERKSHIRE FESTIVAL 1969

Tuesday August 5 1969 at 8 pm

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *conductor*

PENSION FUND CONCERT

OLD TIMERS' NIGHT

Pomp and circumstance no. 1 in D* — *Elgar*

Overture to 'Raymond' — *Thomas*

Intermezzo from 'Cavalleria Rusticana'* — *Mascagni*

Dancing through the years* — *arr. Hayman*

Cakewalk - Charleston - Tango - Square dance - Waltz - Polka - Rumba - Jitterbug-swing - Mexican hat dance - Cha-cha-cha - Rock and roll

intermission

Old time fairy tale - 'Peter and the wolf'* — *Prokofiev*
JOAN KENNEDY *narrator*

Old timers' night at the Pops* — *arr. Lake*

Ta-ra-ra-boom-de-ay - The Bowery - The sidewalks of New York - Sweet Rosie O'Grady - Daisy - The band played on - After the ball - A hot time in the old town tonight

intermission

Waltzes from 'The merry widow'* — *Lehar*

Those were the days — *Raskin*

America sings* — *arr. Bodge*

A hot time in the old town tonight - I've been working on the railroad - Down by the old mill stream - In the good old summer time - Jingle bells - When Irish eyes are smiling - God bless America

The audience is invited to sing along in 'Old timers' night at the Pops' and 'America sings'. Song sheets are provided with the program.

The Board of Directors of the Pension Fund wish to express their gratitude to Joan Kennedy for taking part in this evening's program.

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dining guide

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IF IT'S FUN TO DO IT'S IN

THE GUIDER MAGAZINE

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Program notes for Friday August 1

IGOR STRAVINSKY born 1882

Symphony in C

In the years 1905-7, Stravinsky, studying with Rimsky-Korsakov, and under the special momentary influence of Glazunov, composed a symphony in E flat major and dedicated it 'to my dear teacher Nicolay Andreyevich Rimsky-Korsakov'. It was first performed at St Petersburg on January 22 1908, and published in 1914 as his Opus 1. Writing another symphony thirty-three years later, the composer did not give it a number. The course of his artistic career through the period between the symphony of his student days and the later work never led him into the symphonic form.

A description of the 'Symphony in C' by Sol Babitz in the January 1941 issue of the *Musical Quarterly* is derived from a study of the score previous to its performance — a study in which the writer was aided by the composer explaining his music at the piano:

'The death rattle of the sonata form having been audible for some years, and official obituaries printed, it is rather awkward at this time to have to acknowledge the existence of a master of that form. Having carefully examined the score and listened to it on the piano, one cannot mistake the true proportions of this work, possibly the most serious of the composer's career.

'The impeccable unity of his more picturesque scores in the past may have been prophetic, for in this work "he has an inexhaustible faculty for presenting his ideas in fresh aspects, yet always logically connected with one another, each growing naturally out of the preceding, and leading as naturally into what follows." (Ebenezer Prout's appraisal of Beethoven's powers of symphonic development.) In reading the score, the form unfolds before the eye as clearly as that of a classical work. Yet the page as a whole reveals a visual difference portentous of the new sounds contained. The manuscript is quite white, perhaps whiter than any of Stravinsky's scores; an unforgivable sin in the eyes of the pedants who have been held spellbound by the increasing blackness of symphonic scores during the last one hundred years. There is none of the conventional doubling, no outward attempts at tonal balance. One may detect elegance but never affectation. The economy and simultaneous richness of the opening movement are evident. Throughout there is a certain breathlessness which adds life to the already busy music.'

Stravinsky finished the Symphony during the summer of 1940, and himself conducted the première at a concert by the Chicago Symphony Orchestra the following November 7. Two months later Stravinsky conducted the first Boston performance in Symphony Hall with the Boston Symphony Orchestra.

John N. Burk

ARNOLD SCHOENBERG 1874-1951

A survivor from Warsaw op. 46

Like Mahler, whom he admired so greatly, Schoenberg was born in the Jewish faith, but was converted to Catholicism. The anti-Semitic campaign unleashed by Hitler moved Schoenberg to return to the religion of his forebears. In a ceremony held in a Paris synagogue on July 24 1933, Schoenberg once more became a Jew. *A survivor from Warsaw* is an anguished expression of Schoenberg's Jewish consciousness. The work was commissioned by the Koussevitzky Foundation. He completed the composition in twelve days, between August 11 and August 23 1947.

Schoenberg was singularly proud of his proficiency in English and frequently engaged in argument with American-born friends about the proper usage of words and idioms. The title *A survivor from Warsaw* was his own. His publishers felt that the preposition 'from' was an unidiomatic rendering of the German 'von', and suggested to change it to 'of'. Schoenberg did put 'of' in the manuscript, but inserted a derisive exclamation point in parentheses after it to indicate his disagreement. Eventually he prevailed, and the score was published with the Germanic 'from' in the title.

Schoenberg wrote his own English text for the work, and its curious syntax intensifies the sense of irreality, terror and hopelessness of the situation. The narrative is based on reports Schoenberg received from actual survivors of the hideous hell in the Warsaw sewers where the Jews were hiding. It tells a moving story of the persecuted people who, at the point of death, summon their last courage and together intone the Hebrew prayer *Shema Yisroel.*

The scoring is for narrator, men's chorus and orchestra. The narrator's part is written in *Sprechgesang,* inflected speech which Schoenberg introduced in *Gurre-Lieder* and developed in *Pierrot Lunaire.* Its notation is unusual. The relative pitch of the syllables of the text is indicated by varying positions above and below a single central line, but sharps and flats are placed in front of these indeterminate notes, giving the visual impression of a musical staff. The final Hebrew prayer, however, is in regular five-line notation.

The work is written according to Schoenberg's method of composition with twelve tones. No more fitting medium can be imagined for this agonizing subject, with 'squeezed octaves' resulting in the thematic supremacy of atonal major sevenths, with the classical tonic-dominant relationship of a perfect fifth replaced by the tritone, the 'diabolus in musica' of the medieval theorists. The chromatic dispersal inherent in the dodecaphonic technique may well have assumed in Schoenberg's mind the symbolic significance of the diaspora of Israel. The illustrative power of the music is further enhanced by the use of a large section of percussion instruments in the score. It is significant, however, that Schoenberg shuns the obvious dramatics of the military drum. When the Nazi *Feldwebel shouts,* 'In a minute I will know how many I am going to send off to the gas chamber!' the accompaniment is ominously subdued, limited only to strings.

Schoenberg's text of *A survivor from Warsaw,* with German sentences interpolated in the original, is as follows:

'I cannot remember everything. I must have been unconscious most of the time; I remember only the grandiose moment when they all started to sing, as if prearranged, the old prayer they had neglected for so many years — the forgotten creed!

'But I have no recollection how I got underground to live in the sewers of Warsaw so long a time.

'The day began as usual. Reveille when it still was dark — get out whether you slept or whether worries kept you awake the whole night: you had been separated from your children, from your wife, from your parents, you don't know what happened to them; how could you sleep?

'They shouted again: "Get out! The sergeant will be furious!" They came out; some very slow, the old ones, the sick men, some with nervous agility. They fear the sergeant. They hurry as much as they can. In vain! Much too much noise, much too much commotion and not fast enough!

'The Feldwebel shouts: *"Achtung! Still gestanden! Na wird's mal, oder soll ich mit dem Gewehrkolben nachhelfen? Na jut; wenn Ihr's durchaus haben wollt!"* ["Attention! Stand still! How about it, or should I help you along with a bayonet butt? All right, would you kindly oblige?"]

'The sergeant and his subordinates hit everyone: Young or old, strong or sick, guilty or innocent — It was painful to hear the groaning and moaning.

'I heard it though I had been hit very hard, so hard that I could not help falling down. We all on the ground who could not stand up were then beaten over the head.

'I must have been unconscious. The next thing I knew was a soldier saying, "They are all dead!" Whereupon the sergeant ordered to do away with us.

'There I lay aside half conscious. It had become very still — fear and pain — Then I heard the sergeant shouting: *"Abzählen!"* ["Count off!"]

'They started slowly, and irregularly: One, two, three, four, *"Achtung."* The sergeant shouted again: *"Rascher! Nochmals von vorn anfangen! In einer Minute will ich wissen wieviele ich zur Gaskammer abliefere!*

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Abzählen!" ["Faster! Once more, start from the front row! In a minute I will know how many I am going to send off to the gas chamber! Count off!"]

'They began again, first slowly: One, two, three, four, became faster and faster, so fast that it finally sounded like a stampede of wild horses, and all of a sudden, in the middle of it, they began singing the *Shema Yisroel.'*

Shema Yisroel Adonoy elohenoo Adonoy ehod. Veohavto es Adonoy eloheho behol levoveho oovehol nafsheho oovehol meodeho. Vehoyoo haddevoreem hoelleh asher onohee metsavveho hayyom al levoveho. Veshinnantom levoneho vedibbarto bom beshivteho oovelehteho baddereh ooveshohbeho oovekoomeho.

[Hear, O Israel, the Lord our God the Lord is One! And thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy might. And these words which I command thee this day, shall be in thy heart. And thou shalt teach them diligently unto thy children, and speak of them when thou sittest in thy house, and when thou goest on the way, and when thou liest down, and when thou risest up.]

Nicolas Slonimsky

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JOHANNES BRAHMS

Symphony no. 4 in E minor op. 98

When Brahms composed his Fourth symphony and submitted it for performance in the Principality of Meiningen on October 25 1885, he had an established reputation, but his symphonies were not yet widely and clearly understood. A proof of this is the report of Max Kalbeck, Brahms' eventual biographer but then his young adherent, of a pre-concert reading of the score in a two-piano version at which Kalbeck was present. The custom was established before each of the symphony premières of a gathering of friends at the piano warerooms of Friedrich Ehrbar. This was a highly expert representation. There was Eduard Hanslick, the critic by then fully committed to Brahms, Hans Richter, one of his best conductors, Billroth, his musical doctor, C. F. Pohl, the biographer of Haydn, Kalbeck himself, and Ignaz Brühl who played the second piano part.

After the first movement there was an embarrassed silence, broken by Hanslick who said: 'The whole movement gave me the impression of two people having a fist fight.' After the *Andante,* another silence, and after the *Finale,* a general feeling that such a set of variations was inappropriate in a symphony — a definite mistake. 'Brahms received the judgment meekly,' wrote Kalbeck, 'protesting only that the piano could give no adequate idea of the scherzo,' which too had been unfavorably received.

The opinion of the more liberal and more discerning von Bülow was more encouraging. He wrote after the first rehearsal: 'Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish.' But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth symphony was greeted at its first performances with a good deal of frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly greeted at Leipzig, where there was a performance at the Gewandhaus on February 18 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter on January 17, it was different. 'Though the symphony was applauded by the public,' wrote Florence May, 'and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First symphony in C minor' (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

John N. Burk

Program notes for Saturday August 2

FRANZ JOSEPH HAYDN 1732-1809

Sinfonia concertante in B flat for oboe, bassoon, violin and cello op. 84

Six symphonies for each of Haydn's two visits to London, however prodigious a contribution, were not the sum of the music he wrote for the concerts of Johann Peter Salomon. During his first visit of eighteen months (between January 2 1791 and June 22 1792), he found time to write a Sinfonia concertante to bring forward certain talents in Salomon's orchestra, in particular Salomon himself, as leader of the violins (nor is Salomon slighted in the score). Haydn conducted it at the fourth concert on March 9th with Salomon, Menel, Harrington and Holmes as the soloists, repeated the performance in the following week and again at a concert for his own benefit on May 3rd.

Haydn follows the old concerto grosso style, combining and alternating the two groups, the tutti and the concertino of four instruments. The small group plays for the most part as a quartet, a high string and wind instrument balancing a low string and wind instrument. While, according to quartet procedure, the single voices are heard in turn, there is little opportunity until the *Finale* for each instrument to exploit its individual character. This is true even in the thirty-five measures for the concertino unaccompanied which take the place of a cadenza before the close of the first movement. In the *Andante*, the solo voices within the quartet, lightly supported by the orchestra, take the melodic burden. The tutti set the pace of the lively *Finale*, whereupon the solo violin, after two brief interrupting recitatives (*adagio*), becomes the leading voice. The two wind instruments and then the cello have their innings before the concerted close.

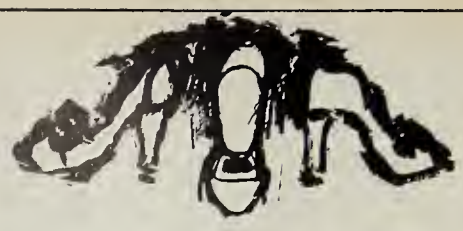
John N. Burk

CLAUDE DEBUSSY 1862-1918

Jeux - poème dansé

A piano reduction of the score published before the first performance carries this synopsis of the plot:

'The curtain rises on an empty park. A tennis-ball falls on the stage. A young man in tennis costume, racket on high, crosses the stage in bounds, then disappears. From the back of the stage, to the left, two timorous and curious girls appear. For a moment they appear to be searching a spot favorable to an exchange of confidences. One of them begins to dance. The other dances in her turn. They stop, puzzled by a rustling of leaves. The young man is seen in the background apparently concealing himself, but following their movements. He stops in front of them. They would run away, but he gently brings them back and invites them; he begins to dance. The first of the girls runs towards him and they dance together. He asks for a kiss; she escapes him. Another demand; again she escapes, but rejoins him, consenting. The other girl is peevish and slightly jealous, while the couple remain amorously ecstatic. The girl dances by herself in an ironical, mocking manner. The young man follows this dance at first from curiosity, then taking a peculiar interest in it, he leaves the first girl, unable to resist his desire to dance with the other. "It is thus we will dance." She repeats the same evolution in a mocking manner. "Don't mock me." They dance together. The dance grows more tender. She runs away and hides behind a group of trees. They soon come together, the young man pursuing her, and again dance together. In the transport of their dancing they have not noticed the behavior, at first restless, then grieved, of the first girl, who, holding her hands over her face, wishes to run away. Her companion vainly tries to retain her. She will



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not listen. The other girl succeeds in embracing her. The young man gently draws their heads apart. They look about them: the beauty of the night, the joy of the light, everything urges them to give way to their fantasie. Henceforth the three dance together. The young man, with a passionate gesture, brings the three heads together, and a triple kiss melts them in ecstasy. A tennis-ball falls at their feet; surprised and frightened, they go bounding away, and disappear in the depths of the nocturnal park.'

When *Jeux* was staged in Paris and London, the sense of rightness in many of the audience and in some of the critics was disturbed. Ballet sets and ballet costumes could be of any period but one's own; to behold Nijinsky in strictly contemporary tennis flannels, a red scarf about his fine throat, was somehow wrong. The representation by Bakst of impressionistic flowers and three objects that might have been cats caused titters. Nor was the situation taken seriously when Nijinsky made love to one girl 'in a curious doll-like fashion', as the critic of the *Pall Mall Gazette* had it, while the other whirled about in a sort of gymnastic fury of jealousy. The final pantomime of the triple kiss made, of course, an effective curtain. Debussy's music as such was not found wanting. The critic above-quoted wrote: 'It seemed crammed with a quaint delicacy that expressed the humor of the thing in a duly exquisite way.'

John N. Burk

BÉLA BARTÓK 1881-1945

Two rhapsodies for violin and orchestra

A day after Bartók died the New York *Herald Tribune* noted that he had been 'accepted as a man of unquestioned genius' from 1918 forward. This gave the world too much credit. The likelihood is that whoever wrote the obituary not unnaturally leaned on columns by the late music critic of the *Herald Tribune* — Lawrence Gilman — whose lonely eloquence in behalf of this composer bears witness to an order of acuity always more uncommon than it should be among men paid to use their ears.

As early as December of 1927, upon Bartók's arrival in the United States for the first time, Gilman concluded an extremely long and thoughtful article with these words: 'His advent is consequential. There is reason to suspect that the music of this retiring little man, who looks like a struggling poet with a bad case of inferiority complex, is one of the major products of modern art.'

Within the next twelvemonth — the same year in which he composed both of these Rhapsodies (although no. 2 was to be revised in 1944) — Bartók collected a slightly incredible treasury of intemperate reviews from all manner of critical eminences. The review in *Musical America* on February 18 1928 fairly represents the consensus on that American tour: 'We read Dr Gilman's notes with respect, listened to a few of the masterminds afterwards, and in our own unimportant opinion, this work [the Piano concerto no. 1 which Bartók performed that week with the Boston Symphony Orchestra] from first to last was one of the most dreadful deluges of piffle, bombast and nonsense ever perpetrated on an audience. . . .'

And mind, *Musical America* in those years was written by and for professional musicians (even if the 'H. Noble' who signed that review is not otherwise remembered).

But prejudices do not begin overnight. Thirteen years earlier the ultra-Establishment *Musical Quarterly* had printed this fantastic estimate by Frederick Corder: 'If the reader were so rash as to purchase any of Béla Bartók's compositions, he would find that they each and all consist of unmeaning bunches of notes. . . . Some can be played better with the elbows, others with the flat of the hand. None require [*sic*] fingers to perform. . . . The productions [of Bartók are] mere ordure.'

One expects to encounter sophisticated sarcasm in august journals, but hardly such violent vulgarity. At least it may be said that Bartók did not fail to make an effect.

Aesthetic contusions and abrasions tend to heal, and so with our auditory perceptions of Bartók. The most conservative latter-day listener cannot but respond to the vibrant color and rhythmic vitality of the Rhapsodies. Both works are laid out in two movements akin to familiar Hungarian dance forms, respectively the slow *lassú* and the fast *friss*.

As a commentary on the aerobic essence of 'traditional' melodies it is usual to mention that the second movement of no. 1 rather strikingly resembles an old Shaker tune used by Aaron Copland in his *Appalachian Spring*. But then, in the non-parochial sense Bartók was himself no mean shaker.

James Lyons

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CLAUDE DEBUSSY

La mer (The sea)

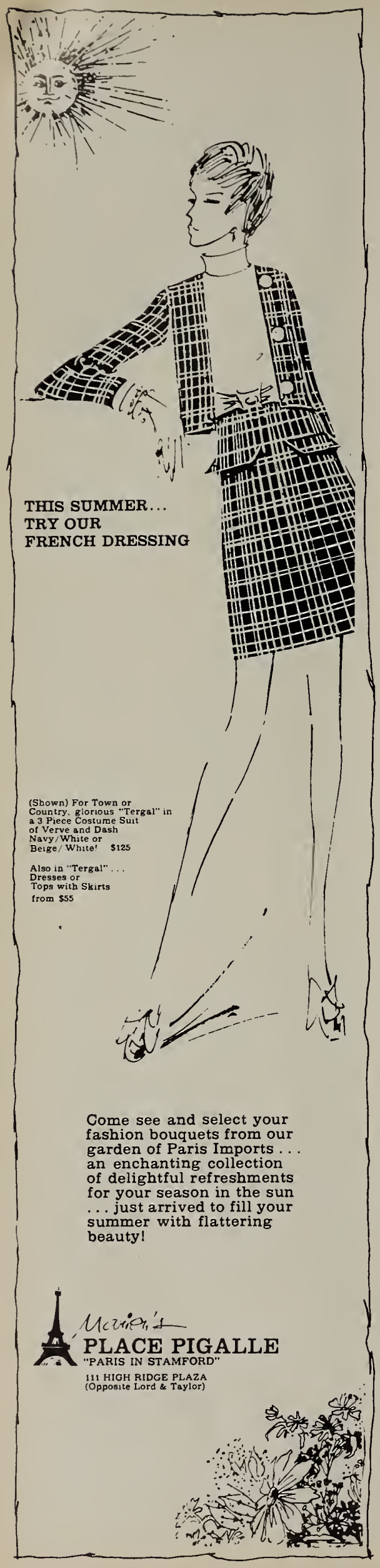
When Debussy composed *'La mer: trois esquisses symphoniques'* during the years 1903-1905, he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902).

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about 'my old friend the sea, always innumerable and beautiful'. He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La mer*. His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, 'because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties'. When he went to the country in the summer of 1903, two years before the completion of *La mer*, it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): 'You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought.'

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's 'The wave'. In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *'Poissons d'or'*, of 1907, was named from a piece of lacquer in his possession.

Music to set the imagination aflame, *La mer* induced from the pen of Lawrence Gilman one of his most evocative word pictures:

'Debussy had what Sir Thomas Browne would have called "a solitary and retired imagination". So, when he essays to depict in his music such things as dawn and noon at sea, sports of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shim-



mers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

'Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind.'

John N. Burk

Program notes for Sunday August 3

FELIX MENDELSSOHN 1809-1847

Overture to Victor Hugo's 'Ruy Blas' op. 95

Mendelssohn wrote from Leipzig to his mother in a letter dated March 18 1839: 'You wish to know how it has gone with my overture to "Ruy Blas". Merrily enough. Between six and eight weeks ago the request came to me to write something for the performance connected with the Theatrical Pension Fund, a very excellent object, for the furtherance of which they were going to play "Ruy Blas". The request came to me to write an overture, and in addition they besought me to compose a Romanza, because they thought the thing would succeed better if my name were connected with it. I read the play; it is really of no value, absolutely below contempt; [It is not worthwhile to argue this point. Mendelssohn's fastidiousness was often finical priggishness.] and I told them I had no time to write an overture, but I did compose the Romanza. Monday (a week ago) was to be the day of performance. On the Tuesday before, the people came, thanking me warmly for the Romanza, and said they were sorry that I had written no overture, but they saw perfectly that for such work time was needed, and next year would be more thoughtful and give me a longer time. They stirred me up. I took the thing at once in hand that same evening, and blocked out my score; Wednesday morning was rehearsal, Thursday was concert, and yet on Friday the overture was ready for the copyist; Monday it was given three times in the concert-room, then rehearsed once in the theatre, and in the evening was given in connection with the wretched play, and has given me as much fun as anything I ever did in my life. In the next concert they are going to repeat it "by request".'

George Hogarth in his *Philharmonic Society of London* (London, 1862) mentions the fact that this overture was played for the first time by the Philharmonic Society in the season of 1849, and he adds this note: 'During the season 1844, when Mendelssohn conducted the Society's concerts, this overture (in manuscript) was tried at a morning trial-performance, when, it would appear, it did not "go" to the composer's satisfaction. When Mr Anderson [conductor of the Royal Private Band and Honorable Treasurer of Philharmonic Society and Royal Society of Musicians], after the performance, expressed his admiration of the new work, he was surprised to hear Mendelssohn say, with some heat, that he was much displeased with it, so much that he would burn it. Mr Anderson said something deprecating such a resolution, but Mendelssohn repeated his determination that it should never be heard in public. Mr Anderson then said, "You have often expressed your admiration of my good master, Prince Albert; I am sure it would gratify him to hear a new composition of yours, so pray let me give him that pleasure by means of the Queen's private band." Mendelssohn consented, on condition that the overture should never be publicly performed, and gave Mr Anderson the original orchestral parts. The overture was frequently performed at Buckingham Palace and Windsor Castle, to the admiration of Her Majesty and the Prince. Some time after the composer's lamented death Mr Anderson wrote to Mme Mendelssohn, informing her of all that had passed with respect to this overture, and requesting her permission to perform it at Mrs Anderson's

next annual concert. The permission was kindly given, and the overture was performed at that lady's concert in the season 1849, this being the first time it was ever publicly heard in England. As said before, it was afterwards performed the same season by the Philharmonic Society.'

adapted from the notes of Philip Hale

SIR EDWARD ELGAR 1857-1934

Cello concerto op. 85

Creativity being always of a time and place, with consequences as humanly motivated as any other activity in the additive historical process, composers hardly could be immune to those cyclical war/peace syndromes which are among man's most pervasive, most perversely ambivalent, most easily rationalized idealisms. What *is* immune to such adjustable and almost complementary aspirations is art itself, the best of which transcends its Zeitgeist somewhat ironically by preserving an essence of it.

These generalities have a particular relevance to Elgar's lone Cello concerto (even while it was in progress, on the eve of the 1918 armistice, the composer could write that 'I do not feel drawn to write peace music. . . . the whole atmosphere is too full of complexities for me to feel music to it'), though the development of such annotative themes must always be abbreviated to a somehow inappropriate concision. In a way that is perhaps just as well, for in the end this grotesquely undervalued masterwork — this acoustically impractical congeries of haunting, extraterrestrial loveliness — must make its points unassisted by anything except sovereign artistry and an audience predisposed to be attentive.

The latter stipulation is realistic rather than defensive. Nominally this is music of concert-hall proportions, but in fact for much of its length it is intimate in scale, subtly and sparingly scored; it is a letter not to the world but to the Infinite.

Also, however, there is more in these pages than a devout Roman Catholic's private mysticism. And its additional aesthetic terms may be confronted with or without reference to a Gestalt that is in any case ('Empire' having become a pejorative word) light-years distant from those with which modern listeners can comfortably identify.

There it is in the very first measure: *nobilménte* — a marking so rare, except in the works of Elgar, that not even the *Harvard Dictionary of Music* deems it worthy of definition.

What, exactly, does *nobilménte* connote? When the Cello concerto was completed in 1919, 'England' subsumed fully a quarter of the peoples on 'the great globe itself' — some five hundred million souls. It was the high noon of benevolent imperialism, with the Raj resplendent and everywhere the pomp and circumstance of *Pax Britannica*. But one wonders: did Elgar believe, as so many British colonialists believed then and earlier, that the job of empire was to work itself out of a job?

In short, was Elgar's understanding of *nobilménte* a sort of 'gigantic bluff' in the best sense, as the Indianist Philip Mason has described the Empire? Did it really allude to the far-flung England of yore? Or simply to the state of mind which was to see this doughty little Island through the horrors of World War II — and which still assures her a place in the sun that has finally set on her vast dominions?

The answer depends to some extent on our perceptions, not to mention those of the performers. Elgar was himself of humble birth, but in music there are many orders of nobility.

His *nobilménte* in this instance provides unity at the very least, because it attaches to a recitative-like phrase for the solo instrument which is heard in all but one of the four movements. The exception is the penultimate *Adagio*, an extended solo song (the cello is busy for fifty-nine out of sixty measures) which ranges from the contemplative to the impassioned and poses what may be the supreme interpretative challenge in the literature. The rewards are commensurate.

James Lyons

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LUDWIG VAN BEETHOVEN 1770-1827

Symphony no. 5 in C minor op. 67

It has required the weathering of time to show the Beethoven of the Fifth symphony to be in no need of apologies, to be greater than his best champions suspected. Some of its most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E flat in the second bar, who sustained it no longer than the 'usual duration of a forte bow stroke'. Many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, in 1906, in his *On the performance of the symphonies of Beethoven,* felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation. Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used 'second theme' for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. Even in its first bare statement, the 'motto' belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries.

The *Andante con moto* (in A flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background.

The third movement begins *pianissimo* with a phrase the rhythm of which crystallizes into the principal element, in *fortissimo*. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds, until its tenth bar, like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a *pianissimo* where the suspense of soft drum beats prepares a new disclosure, lightly establishing the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster.

John N. Burk

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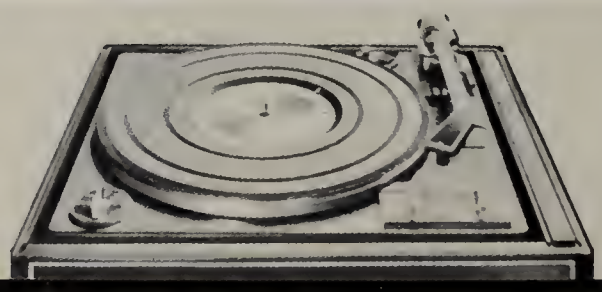

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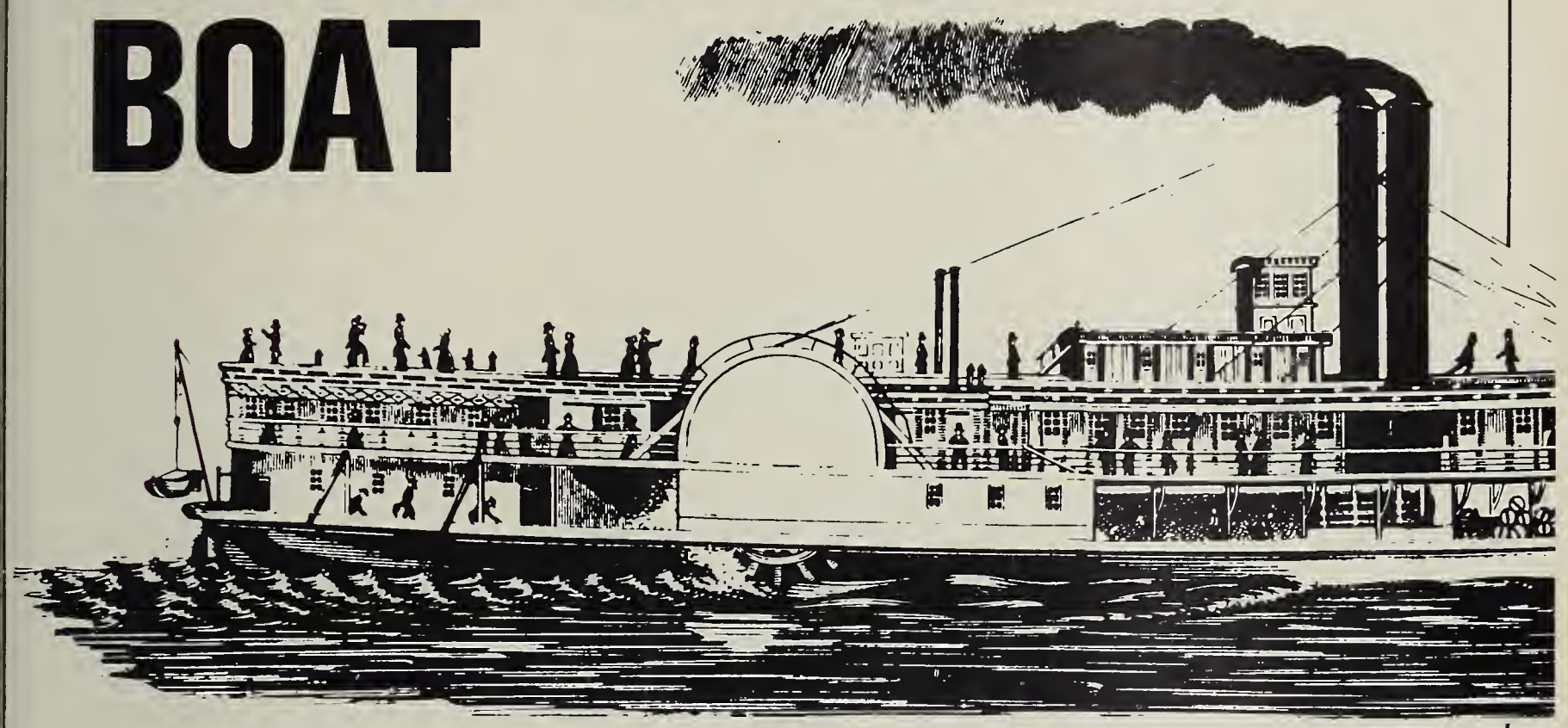

. . . almost.

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THE CONDUCTORS

When ERICH LEINSDORF relinquishes his post as Music Director of the Boston Symphony Orchestra at the end of the 1969 Berkshire Festival, he will have made a significant contribution to American musical life. Under his leadership the Orchestra has presented many premières and revived many forgotten works. Among the latter have been the complete Schumann *Faust,* the original versions of Beethoven's *Fidelio* and Strauss's *Ariadne auf Naxos,* and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières have been works like Britten's *War requiem* and *Cello symphony,* the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra,* and Piston's Symphony no. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, Erich Leinsdorf has found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Così fan tutte,* a Grammy award winner, Verdi's *Masked ball,* and *Salome* by Strauss, soon to be released. During the past months Erich Leinsdorf has conducted in Frankfurt and Lausanne, and a few days before returning to the United States led the London Symphony Orchestra in their 65th anniversary concert.

ARTHUR FIEDLER, Conductor of the Boston Pops, has been described as 'an institution in his hometown'. Born in the Back Bay on December 17 1894, he was brought up in an atmosphere of music. His father was a violinist in the Boston Symphony Orchestra, his mother was also a musician. When his family returned to their Viennese home, he went with them, and later entered the Royal Academy in Berlin. Returning to Boston at the start of the first world war, he joined the Boston Symphony at the age of twenty. Nine years later he formed a chamber orchestra, the Boston Sinfonietta, and in 1929 launched the free concerts on the Charles River Esplanade, which remain one of Boston's chief summer attractions.

ERICH LEINSDORF

Milton Feinberg

In 1930 Arthur Fiedler was appointed conductor of the Boston Pops, the position he has held without interruption ever since. His recordings for RCA are famous throughout the world, and even today he is an indefatigable traveler, guest conducting regularly on all five continents. Arthur Fiedler has left an indelible mark on the musical tastes of millions in every corner of the globe.

PIERRE BOULEZ, whose appointments as Music Director of the New York Philharmonic Orchestra and Conductor of the BBC Symphony Orchestra in 1971 were recently announced, was born in France in 1925. He enrolled at the Paris Conservatoire where he studied with Olivier Messiaen, and after winning a first prize in harmony, he left, disgusted by the retrogressive policies of the musical directorate. In 1946, already known as a musical iconoclast, Pierre Boulez became a pupil of René Leibowitz, from whom he learned classic twelve-tone technique. He met Jean-Louis Barrault, who gave him a job as arranger and conductor of incidental music for his new company at the Théâtre Marigny. Mr Boulez continued his attacks on the state of French music, and the establishment retaliated by keeping his compositions off the state-controlled radio for fifteen years. He founded in 1953 the 'Concerts Marigny', a series which became the focal point of avant-garde French music.

In 1959 Pierre Boulez left France to settle in Baden-Baden, where he is now conductor of the South West German Radio Orchestra. In addition to his composition, he has become more and more active as a conductor in recent years and has directed many of the world's major orchestras. He is now Principal Guest Conductor of the Cleveland Orchestra. He has made many recordings for Columbia.

DANIEL BARENBOIM was born in Buenos Aires in 1942. Ten years later his family moved to Israel and he has been an Israeli citizen ever since. His parents are both accomplished pianists, and his musical talent was encouraged early. He made several public appearances as a child, and had the opportunity of working in Salzburg with Edwin Fischer, Enrico Mainardi and Igor Markevitch. He made his debut in London in 1956, playing a Mozart concerto with the Royal Philharmonic Orchestra and Josef Krips, and giving a solo recital. The following year he played for the first time in the United States, this time with Leopold Stokowski and the Symphony of the Air.

Since then Daniel Barenboim has become one of the world's most widely traveled musicians. He has played throughout the five continents of the world, and made many recordings for Angel Records. For the last three years he has also worked extensively as a conductor with the English Chamber Orchestra, the Israel Philharmonic and the New Philharmonia, as well as other orchestras in England, Holland and Australia. Two years ago Daniel Barenboim was married to Jacqueline du Pré. He makes his debut with the Boston Symphony Orchestra this weekend.

THE SOLOISTS

RALPH GOMBERG, principal oboe of the Boston Symphony Orchestra, is the youngest of seven children, five of whom graduated from the Curtis Institute of Music. At the age of fourteen, he was the youngest student ever accepted by the distinguished oboe teacher Marcel Tabuteau. Three years later he was appointed by Leopold Stokowski as principal oboe of the All American Youth Orchestra. Subsequently he became principal of the Baltimore, New York City Center and Mutual Broadcasting Orchestras. He joined the Boston Symphony Orchestra in 1949. A member of the Boston Symphony Chamber Players, with whom he has toured to Europe and throughout the United States, and made many recordings, Ralph Gomberg is on the faculties of Boston University, the New England Conservatory of Music and here at the Berkshire Music Center. He has appeared many times as soloist with the Boston Symphony Orchestra.

SHERMAN WALT, principal bassoon of the Boston Symphony Orchestra, was born in Virginia, Minnesota. He won a scholarship to the Curtis Institute where he studied chamber music with Marcel Tabuteau and bassoon with Ferdinand de Negro. He served in the armed forces during the second world war, and was awarded the Bronze Star for distinguished combat service.

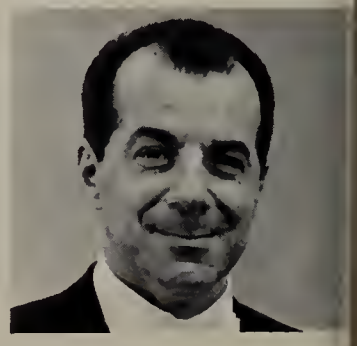
PIERRE BOULEZ

DANIEL BARENBOIM

RALPH GOMBERG

Boris and Milton

SHERMAN WALT



Boris and Milton

He joined the Chicago Orchestra as principal bassoon in 1947 and moved to Boston five years later. He is a member of the Boston Symphony Chamber Players with whom he has toured and made recordings. Sherman Walt is on the faculties of the Berkshire Music Center at Tanglewood and the New England Conservatory. He has appeared as soloist with the Boston Symphony Orchestra on many occasions.

JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, and last spring a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA), and by Bach, Brahms, Bruch, Schoenberg and Sibelius; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. Last season he played the Beethoven concerto in Boston, Chicago and at Tanglewood, and Dallapiccola's *Tartiniana*, which was repeated at a concert at Philharmonic Hall, New York during the summer.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center here at Tanglewood. He recently received an honorary Doctorate of Music from Tufts University.

JULES ESKIN, principal cello of the Boston Symphony Orchestra, came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He joined the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra. He made a recital tour of Europe in 1961 and has also given many recitals in the United States. He used to play each year with Pablo Casals in Puerto Rico.

Jules Eskin is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players, with whom he has traveled on their national and international tours. He has played several concertos with the Orchestra, including the Brahms Double, the Beethoven Triple, the Haydn C major and the Schumann.

JACQUELINE DU PRÉ was born near London, England, on January 26 1945. She started learning the cello at the age of five, and the following year was sent to the London Cello School. Later she spent seven years studying with the distinguished English cellist William Pleeth. She made her debut at the Wigmore Hall in 1961, and twelve months later played the Cello concerto of Elgar at the Royal Festival Hall with the BBC Symphony Orchestra, and soon afterwards played the same work at the Royal Albert Hall with Sir Malcolm Sargent. Recitals and appearances with major orchestras on the Continent followed.

Since her debut at Carnegie Hall with the BBC Symphony three years ago, Jacqueline du Pré has become equally well known on both sides of the Atlantic. In recent years she has worked with Mstislav Rostropovich. She makes her first appearance with the Boston Symphony Orchestra this weekend, as does her husband, Daniel Barenboim. Jacqueline du Pré records for Angel.

A leading baritone of the New York City Opera, DAVID CLATWORTHY attended the University of Arizona as a baseball scholarship student. During his college years the former Metropolitan Opera baritone, Richard Bonelli, heard him and persuaded him to study voice seriously. After graduation and two years active duty as an officer in the US Army, he enrolled at the Juilliard School of Music and Columbia University, where he received a Master of Arts degree.

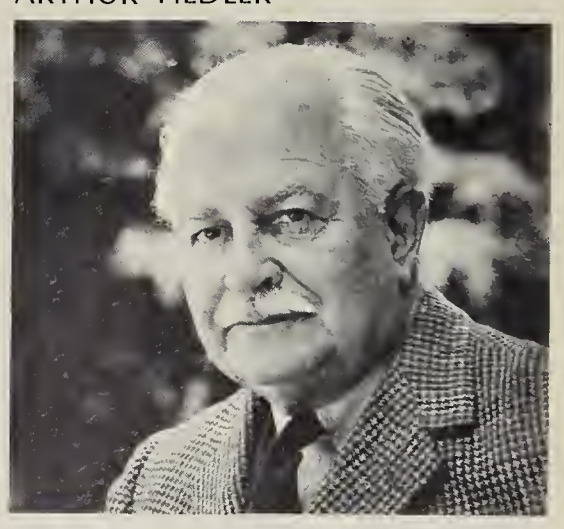
In 1962, David Clatworthy joined the New York City Opera, and has been heard there in roles ranging from the Count in Mozart's *The marriage of Figaro* to the leading baritone roles in contemporary works of Stravinsky, Menotti, Britten and Ginastera. He has also appeared with the opera companies in San Francisco, Houston, Fort Worth, Mobile, the Central City Opera Festival and the Chautauqua Festival. As a soloist with orchestra, David Clatworthy has appeared with the Detroit Symphony, the Chicago Symphony and the Boston Symphony Orchestras. With the Boston Symphony he has appeared on several occasions: he took part in the recording of Prokofiev's *Lieutenant Kije* suite by the Orchestra for RCA, and most recently, also under Erich Leinsdorf's direction, sang in performances of *Ein deutsches Requiem* by Brahms.

THE CHORUSES

The TANGLEWOOD CHOIR is composed mainly of vocal fellowship students in the Berkshire Music Center here at Tanglewood. Selected by audition from all parts of the United States, the members met for their first rehearsal at the end of June under their director, Charles Wilson, and their assistant director, John Oliver. Earlier in the summer they sang in performances of Mozart's *Die Entführung aus dem Serail* and Verdi's *Otello*. During the coming weeks they will take part in Debussy's *Sirènes* and Beethoven's Ninth symphony, both to be conducted by Erich Leinsdorf.

The BERKSHIRE BOY CHOIR makes its fourth appearance at the Festival this weekend. Founded in 1967, it has already established itself as one of the outstanding musical organizations of the United States. The members, who are selected by audition on a competitive basis, come from as far afield as Portland, Oregon, Washington DC and Canada. The Music Director, ALLAN WICKS, is Organist and Master of the Choristers at Canterbury Cathedral, England, and is a distinguished chorus master and recitalist. They have recorded for RCA.

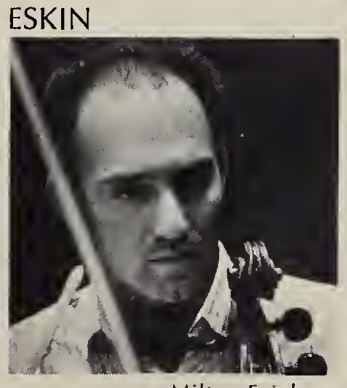
ARTHUR FIEDLER



JOSEPH SILVERSTEIN

Milton Feinberg

JULES ESKIN



Milton Feinberg

JACQUELINE DU PRÉ

DAVID CLATWORTHY

THE COMING WEEK AT TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

BERKSHIRE MUSIC CENTER
ERICH LEINSDORF *Director*

Sunday August 3

10 am
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed by members of the Center

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
DANIEL BARENBOIM *conductor*
for program see page 21

9 pm
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC*
WYTTENBACH Paraphrase
DONATONI Etwas Ruhiger im Ausdruck
BARRAQUÉ Chant après chant

Tuesday August 5

8 pm
Shed

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *conductor*
for program see page 23

Wednesday August 6

9 pm
Theatre

BERKSHIRE MUSIC CENTER ORCHESTRA
CHARLES WILSON *conductor*
SCHUMANN Symphony no. 2 in C op. 61
PUCCINI Act three of 'La Bohème'
PROKOFIEV 'Lieutenant Kije' Suite
SOLOISTS from the Berkshire Music Center Vocal Music Department

Thursday August 7

9 pm
Theatre

BERKSHIRE MUSIC CENTER FACULTY RECITAL
SCHOENBERG Fantasy for violin and piano
RHODES Duo for violin and piano
MOZART Sonata for piano and violin in G K. 379
CRUMB Night Music II
SCHNABEL Sonata for violin and piano
PAUL ZUKOFSKY *violin*
GILBERT KALISH *piano*

Friday August 8

7 pm
Shed

WEEKEND PRELUDE
Music by Blacher and Thuille
BOSTON SYMPHONY CHAMBER PLAYERS

9 pm
Shed

BOSTON SYMPHONY ORCHESTRA
KAREL ANCERL *conductor*
SMETANA Má Vlast

Saturday August 9

10.30 am
Shed

BOSTON SYMPHONY ORCHESTRA
Open rehearsal
JOSEF KRIPS *conductor*

2.30 pm
Theatre

BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE CONCERT
Performances by members of the Institute's programs in music, drama and the dance

THE COMING WEEK AT TANGLEWOOD

Saturday August 9 (continued)

8 pm Shed	BOSTON SYMPHONY ORCHESTRA ERICH LEINSDORF *conductor*	
	DEBUSSY	Three nocturnes WOMEN OF TANGLEWOOD CHOIR, BERKSHIRE CHORUS
	WEILL	Suite from 'The threepenny opera'
	BRAHMS	Piano concerto no. 1 in D minor op. 15 VAN CLIBURN

Sunday August 10

10 am Theatre	BERKSHIRE MUSIC CENTER CHAMBER MUSIC Music for small ensembles performed by members of the Center	
2.30 pm Shed	BOSTON SYMPHONY ORCHESTRA JOSEF KRIPS *conductor*	
	HAYDN	Symphony no. 94 in G 'Surprise'
	STRAUSS	Till Eulenspiegel
	SCHUBERT	Symphony no. 9 in C 'The Great'

programs subject to change

* part of the Festival of Contemporary Music presented in cooperation with the Fromm Music Foundation

Ticket prices for **Boston Symphony Orchestra concerts:** general admission $3; reserved seats $3.50, 4.50, 5.50, 6.50, 7, 7.50, 8 and 8.50 (box seat). Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is $2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Ticket prices for **Contemporary Trends concerts:** general admission $3; reserved seats $4, 4.50, 5, 5.50, 6 and 6.50 (box seat).

Tickets for Contemporary Trends concerts can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the BMC schedule are a Festival of Contemporary Music, including the world premières of four works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

The Berkshire Music Center is in part supported through the generosity of the Tanglewood Friends. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events, with the exception of the Contemporary Trends concerts, without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event, except the Contemporary Trends concerts, for which the ticket prices are listed above, are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

BERKSHIRE FESTIVAL 1969

SEVENTH AND EIGHTH WEEKS

SEVENTH WEEK

August 15	**Friday**
7 pm	Prelude Music by Schubert BOSTON SYMPHONY CHAMBER PLAYERS
9 pm	BSO

August 16	**Saturday**
10.30 am	BSO Open rehearsal
8 pm	BSO - MAX RUDOLF
HAYDN	Symphony no. 91
BARTÓK	Dance suite
TCHAIKOVSKY	'Pathétique' symphony

August 17	**Sunday**
2.30 pm	BSO - HENRY LEWIS
BERLIOZ	'Corsaire' overture
BERLIOZ	Nuits d'été
MOZART	Parto, parto from 'La clemenza di Tito' K. 621
ROSSINI	Cruda sorte from 'L'Italiana in Algeri' MARILYN HORNE
TCHAIKOVSKY	Francesca da Rimini

EIGHTH WEEK

August 22	**Friday**
7 pm	Prelude Music by Vivaldi, Strauss and Schubert BEVERLY SILLS, CHARLES WILSON
9 pm	BSO - MILTON KATIMS
ROSSINI	'Gazza Ladra' overture
TCHAIKOVSKY	Symphony no. 4
VAUGHAN WILLIAMS	Fantasia on a theme by Thomas Tallis
RAVEL	'Daphnis et Chloé' no. 2

August 23	**Saturday**
10.30 am	BSO Open rehearsal
8 pm	BSO - ERICH LEINSDORF
VARÈSE	Déserts
BEETHOVEN	Piano concerto no. 4 MALCOLM FRAGER
STRAVINSKY	'Firebird' suite

August 24	**Sunday**
2.30 pm	BSO - ERICH LEINSDORF
BERLIOZ	Royal hunt and storm from 'The Trojans'
BEETHOVEN	Symphony no. 9 BEVERLY SILLS, FLORENCE KOPLEFF, JOHN ALEXANDER, JUSTINO DIAZ, TANGLEWOOD CHOIR, BERKSHIRE CHORUS

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BERKSHIRE FESTIVAL 1969

Friday August 8 1969 at 7 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

THE BOSTON SYMPHONY CHAMBER PLAYERS

with GILBERT KALISH *piano*

BORIS BLACHER Trio for trumpet, trombone and piano op. 31
born 1903

Allegro
Andantino
Presto
Moderato
Allegretto
Quarter note = 56
Presto

ARMANDO GHITALLA *trumpet*
WILLIAM GIBSON *trombone*
GILBERT KALISH *piano*

LUDWIG THUILLE Sextet op. 6
1861 - 1907

Allegro moderato
Larghetto
Gavotte: andante quasi allegretto
Finale: vivace

DORIOT ANTHONY DWYER *flute*
RALPH GOMBERG *oboe*
GINO CIOFFI *clarinet*
SHERMAN WALT *bassoon*
JAMES STAGLIANO *horn*
GILBERT KALISH *piano*

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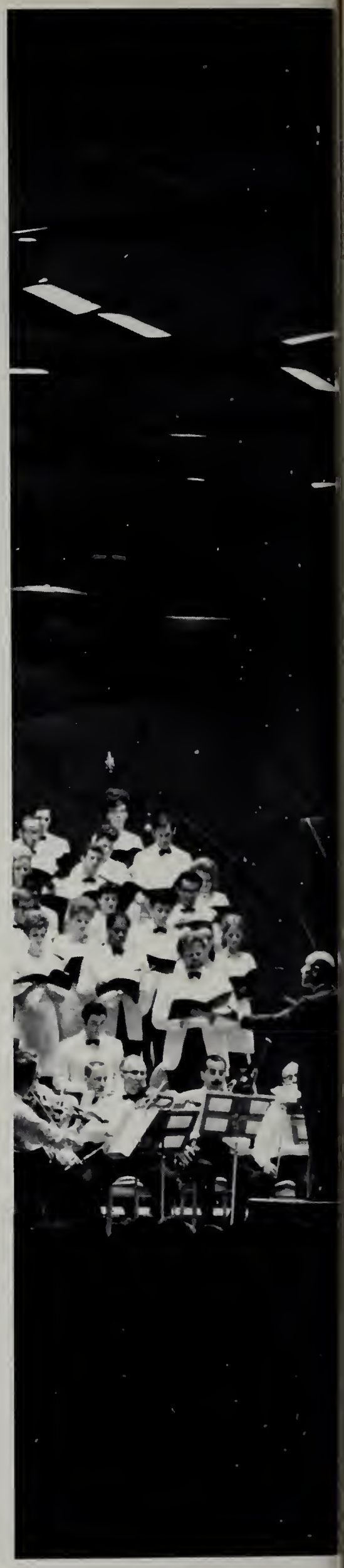

BERKSHIRE FESTIVAL 1969

Friday August 8 1969 at 9 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

KAREL ANCERL *conductor*

SMETANA

Má vlast (my country)

Vyšehrad
(a fortress in Bohemia)

Vltava
(the river Moldau)

Šárka
(the noblest of the Bohemian Amazons)

intermission

Z českých Luhův a hájův
(from Bohemia's fields and woods)

Tábor
(the fortress of the Hussite warriors)

Blaník
(the mountain where the Hussite warriors sleep)

first complete performance by the Boston Symphony Orchestra

The program notes for tonight's concert begin on page 24

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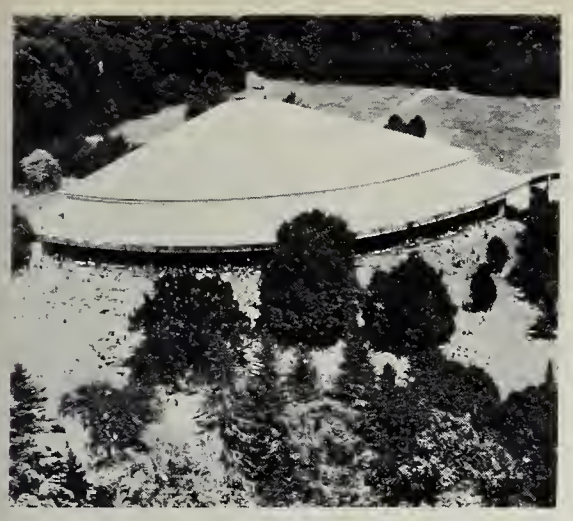

BERKSHIRE FESTIVAL 1969

Saturday August 9 1969 at 8 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

WEILL — Suite from 'Kleine Dreigroschenmusik für Blasorchester'*

Overture

Die Moritat von Mackie Messer
(The 'Moritat' of Mac the Knife)

Anstatt dass-Song
(Instead - of song)

Die Ballade vom angenehmen Leben
(The ballad of the good life)

Pollys Lied (Polly's song)

Tango - Ballade (Tango ballad)

Kanonen - Song (The song of the big guns)

Dreigroschen - Finale

first performance at the Festival concerts

DEBUSSY — Nocturnes

Nuages (Clouds)*
Fêtes (Festivals)*
Sirènes (Sirens)

WOMEN OF THE
TANGLEWOOD CHOIR AND
BERKSHIRE CHORUS
CHARLES WILSON *Director*
JOHN OLIVER *Assistant Director*

intermission

BRAHMS — Piano concerto no. 1 in D minor op. 15*

Maestoso
Adagio
Rondo: allegro non troppo

VAN CLIBURN

Van Cliburn plays the Steinway piano

The program notes for tonight's concert begin on page 26

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BOSTON SYMPHONY ORCHESTRA

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JOSEF KRIPS *conductor*

HAYDN — Symphony no. 94 in G 'The Surprise'

Adagio cantabile - vivace assai
Andante
Menuetto
Allegro di molto

first performance at the Festival concerts

STRAUSS — Till Eulenspiegels lustige Streiche op. 28*

intermission

SCHUBERT — Symphony in C 'The Great'*

Andante - allegro ma non troppo
Andante con moto
Scherzo
Finale

The program notes for this afternoon's concert begin on page 29

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Program note for Friday August 8
by James Lyons

BEDŘICH SMETANA 1824 - 1884
Má vlast (My country)

In the dawn's early light of musical nationalism Weimar was the east, and Franz Liszt the sun. The young Bedřich Smetana was twice invited to bask in this radiance, and the genesis of *Má vlast* may be discerned in his account of one particular group-therapy session conducted in the presence of the Maître — apparently in September of 1857 — as chronicled in the reminiscences of Smetana's friend Václav Juda Novotný:

'I can see him now, eyes flashing as he told us how the idea of creating an independent Czech musical style began to mature in him for the first time. It was in Weimar . . . where he lived like a King of Music among . . . artists from all parts of the world . . . Naturally, in such a heterogeneous circle of musical brains much wrangling went on . . . [One evening the Viennese conductor Johann] Herbeck began, pointedly and maliciously, to attack the honor of the Czech nation. "What have you achieved up to now", he scoffed, turning to Smetana . . . All that Bohemia can bring forth is fiddlers, mere performing musicians . . . you have not a single composition to show which is so purely Czech as to adorn and enrich European music literature by virtue of its characteristic originality . . . "

'These words seared Smetana's soul like a shaft of lightning, for in this accusation . . . [there was], unhappily, more than a grain of truth . . . [But] Smetana pointed to the older composers of Czech origin, above all [Josef] Mysliveček [1737-1781]. "What sort of a Czech was he", laughed Herbeck, "under the name of Venatorini he wrote operas in typical Italian style to Italian words!" "And what about [Václav Jan] Tomášek", Smetana rallied. "Surely we all know", Herbeck retaliated, "that he imitated Mozart, a German master — in everything, down to the smallest detail."

'Nothing was left to Smetana but to fall back on the outstanding musical talent of the Czech people . . . [who] were the first to recognize and commemorate the epoch-making work of that great master, Mozart. "Yes, yes, Smetana is right. Mozart wrote *Don Giovanni* for his beloved Prague", came the cry from other artists in the company. This so roused the choleric Herbeck that he shouted: "Bah, Prague has gnawed the old Mozartian bone long enough . . . " Smetana shot up as though stung by a snake, righteous anger flashing in his eyes . . . At that moment, however, Liszt, who had followed the quarrel with a quiet smile, bent slightly forward . . . and with the words: "Allow me, gentlemen, to play you the latest, purely Czech music", sat down at the piano. In his enchanting, brilliant style he played through the first book of Smetana's character pieces [a dozen of them had just been published at Leipzig]. After he had played the compositions, Liszt took Smetana, who was moved to tears, by the hand and with the words, "here is a composer with a genuine Czech heart, an artist by the grace of God", he took leave of the company . . .

'It was already late when the artists separated in a strange mood. But on the way home, Smetana turned moist eyes to the starry heaven . . . and, deeply moved, swore in his heart the greatest oath: that he would dedicate his entire life to his nation, to the tireless service of his country's art. And he remained true to his oath . . . '

Whatever the literal accuracy of this report, it is a fact that Smetana was a guest at Weimar (he paid his first visit at age thirty-three). And it is also a fact that less than a decade later, with *The bartered bride,* he would fulfill his apparently self-appointed destiny — the establishment of a truly Czech musical tradition. Austria having granted political autonomy to Bohemia in 1860, Prague was not surprisingly alive with nationalistic fervor and ferment in the years that followed. Smetana spent much of his substance doing battle with an impressive phalanx of enemies. The constant strain of backstage intrigues and bureaucratic in-fighting were to cost him dearly. These excerpts from the composer's diary tell the story in his own words:

July 28 1874 'My hearing is failing and at the same time my head seems to be spinning and I feel giddy.'

August 8 1874 'The ear trouble is caused by catarrh; for the time being, I am only trying inhalations.'

October 8 1874 'I still cannot hear anything with my right ear.'

October 20 1874 'My ear trouble has become worse. Now I cannot hear anything with my left ear either.' [Four days after this *The bartered bride* was given its fiftieth Prague performance.]

October 30 1874 'I fear the worst: that I have become completely deaf. I can hear nothing at all. How long will this last? What if I do not get better?'

Smetana's questions may have been rhetorical, but we know the answers. He was indeed deaf, and he would get not better but worse. To put it in medical language, his bilateral cochlea artery occlusions became disseminated. From then forward, his initially vascular affliction took on apparent neurological aspects, gradually and terrifyingly impinging on the functions of the central nervous system. There were recurrent and ever more severe attacks of aphasia, alexia, hallucinations; and finally he sank into anergic melancholia — which is to say organic psychosis. Within ten years of crossing the sonic threshold, by then a human vegetable, Smetana would be pronounced dead in a cell at the Prague Lunatic Asylum.

Happily for music, submission and self-pity were not Smetana's way. He still had work to do, and the will to do it even in the grip of an implacably progressive disease. (One is reminded of Philoctetes, the Sophoclean warrior who wielded an invincible bow but suffered from an incurable wound.) For a few days, perhaps, Smetana could have rationalized himself into accepting the 'catarrh' diagnosis of the specialists. But on some level he must have known the truth. And if his artistic visions were to be realized he had no time to lose. Chief among these creative fantasies was one of the grandest projects in all orchestral music: a cycle of six symphonic poems in programmatic glorification of the Czech heritage, conceived integrally for consecutive performance. Even as deafness descended, Smetana was addressing himself feverishly to this vast hymn of praise to his beloved homeland: *Má vlast*. Again from his diary:

November 18 1874 'I have completed the symphonic poem *Vyšehrad*, which I began at the end of September.'

November 20 1874 'I have started to compose the second symphonic poem, Vltava [Czech for *The Moldau*].'

December 8 1874 'I completed *Vltava*, that is in nineteen days.'

March 14 1875 '*Vyšehrad* was played today for the first time at a concert of the [Prague] Philharmonic; it had to be repeated. Although I was listening from the gallery, I did not hear a thing.'

By then *Šárka* already was finished, and that October there would be *From Bohemia's fields and woods* (composed, appropriately, in rural Jabkenice). The penultimate *Tábor* would follow in 1878, the concluding *Blaník* in 1879. (Meantime there had been two further operas, *The kiss* in 1876 and *The secret* in 1878; and *The devil's wall* was yet to come. Also, and not least, Smetana had composed in 1876 his magnificent string quartet subtitled *From my life*. But all that is another story.) The composer himself provided an extensive outline of *Má vlast*. The substance of it appears in the printed score, from which the following adaptation may be helpful to the listener:

1. *Vyšehrad*. The harp of the bard echoes within the walls of Vyšehrad, the ancient seat of Bohemia's kings. The castle is full of fame and glory. But serious conflicts arise within the kingdom, and in time the splendor of Vyšehrad fades away—like an echo of the bard's long-forgotten song.

2. *Vltava*. *[Moldau.]* The river springs from two sources, splashing gaily over the rocks and glistening in the sunshine. As it broadens, hunting-horns and dances are heard from the banks. In the light of the moon there is a gathering of water-nymphs. See now the rapids of St John's; and then on to Prague, where the river is welcomed by the venerable Vyšehrad, high atop a rocky bluff.

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3. *Šárka*. Deceived by her lover, the Amazon Šárka vows vengeance against all men. She has herself tied to a tree, hoping thus to entrap some passing male. The knight Ctirad, accompanied by a large group of weapon-bearers, comes upon Šárka and is suddenly filled with passionate love for her. Freed, she expresses her 'gratitude' by giving Ctirad a potion which he generously shares with his company. They quickly become intoxicated and fall asleep. Whereupon the warlike maidens, summoned by Šárka's horn-call, rush from their hiding places and slay the men as they lie helpless on the ground.

4. *From the fields and woods of Bohemia*. [There is some slight variation among the translations, e. g. 'meadows and groves.'] This is a general description of the feelings which are conjured up by the sight of the Czech countryside. Smetana wrote that 'Everyone may imagine what he chooses when hearing this work' — provided only that one's imagination does not stray beyond the fertile lowlands of the Elbe.

5. *Tábor*. Thematically, this work is based on the chorale *Ye, who are warriors of God*. Smetana's précis: 'The whole structure of the composition comes from this majestic song. In the main stronghold, in Tábor, this song surely rang out most mightily and most often. The work tells of strong will, victorious fights, constancy and endurance and stubborn refusal to yield, a note on which the composition ends. The contents of the work cannot be analyzed in detail for it embraces the Hussite pride and glory and the unbreakable nature of the Hussites.'

6. *Blaník*. Smetana noted that this final symphonic poem bears a particular relation to its predecessor: '*Tábor*, to me, signified the fervor of faith. It is too gray in coloring, but I wanted it so. That is why I want [*Tábor* and *Blaník*] to be given together. They complement each other . . . [*Blaník*] is a continuation . . . After their defeat the Hussite heroes hide in Blaník hill and wait . . . for the moment when they are to come to the aid of their country. The same motives as in *Tábor* also serve *Blaník* . . . On the basis of [*Ye, who are warriors of God*] (the Hussite motif) the resurrection of the Czech nation, its future happiness and glory develops [*sic*]; with this victorious hymn in the form of a march, the composition and thus the whole cycle . . . is concluded.'

Bohemia was a relatively free land and Jan Hus had been four and a half centuries dead when this music was written. Little could the composer have suspected that the indomitable spirit of Tábor's holy warriors as embodied in *Má vlast* would be invoked to strengthen the resolve of Czech generations yet unborn — or does this simple-minded assumption do him a disservice? In his blazing peroration Smetana mingles the noble Hussite chorale with the harp threnody heard at the outset, but now the poet's wistful glimpse of splendors past is transformed into an irresistible affirmation enlisting the utmost resources of the orchestra. To a non-Czech, the effect is overpowering. To a Czech, every performance of *Má vlast* must signify that latter-day oppressions are not lost on the world beyond Blaník hill.

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Program notes for Saturday August 9

KURT WEILL 1900 - 1950

Suite from 'Kleine Dreigroschenmusik für Blasorchester'
(Suite from 'The threepenny opera' for wind orchestra)

Berlin during the late twenties and early thirties was the microcosm of a nation in upheaval. Politically the extremes of left and right in Germany were moving rapidly apart, economically the country was still gradually recovering from the inflationary chaos of the postwar years. The social effects were nowhere more colorfully obvious than in Berlin; the rich spent their money with ostentatious abandon, the poor looked on bitterly and enviously, scraping together with difficulty enough to pay for bare necessities. Adolf Hitler was busily and efficiently ordering his forces, while the communists carried on their less systematic demonstrations of protest. The cultural atmosphere of Berlin, not yet under Nazi regulation, reflected the social and political confusion.

Kurt Weill was deeply involved in the restless milieu of the German artistic avant-garde. Born in 1900, he had already won favorable critical reaction by the time he was in his early twenties. Disliking the lush neo-Romantic style fashionable in post-war Germany, he was searching for a new form of musical expression, spare and harsh in sound, yet at the same time appealing. His revolutionary ideas about music were similar in concept to the playwright Bert Brecht's about theatre, their political views were equally radical, so it is not surprising that their first collaboration, the song cycle *Das kleine Mahagonny,* created an enormous scandal at its première in 1927. A year yater, on August 28 1928, *The threepenny opera* opened in Berlin. Lotte Lenya, who took the part of Ginny Jenny, has written of the disastrous crises which occurred during rehearsals. Actors withdrew from the cast at the last moment, other members of the company complained that the text was disgusting. The opera seemed much too long, and had to be shortened. It was like many a pre-Broadway tryout.

The first press notices were mixed, but the show was an immediate and enormous success with the public. There were more than four thousand performances in about 120 German opera houses during the following years.

The threepenny opera is a very free adaptation of John Gay's *The beggar's opera,* which was originally produced in London in 1728. The action is transferred in time to the late nineteenth or early twentieth century, and the setting is a fantasy-world Soho. Brecht's libretto is a biting satire on the abuses of a corrupt and hypocritical bureaucracy, and the increasing laxity in sexual morals. He was at pains to stress, within the basic framework of Gay's story of the downfall of the notorious criminal Macheath, the close relationship between the emotional life of the bourgeois and that of the criminal world. Weill's music, with its astringent harmonies and its somewhat *outré* instrumentation, is a perfect compliment to the libretto.

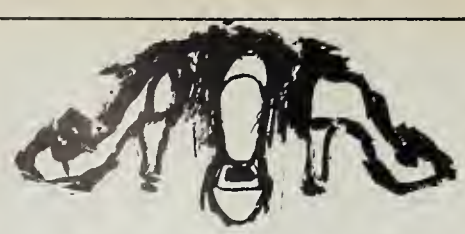
The movements of the *Kleine Dreigroschenmusik* are taken from the opera score, the vocal parts allotted to various solo instruments. After the Overture comes the famous *Mac the Knife song,* then follow two movements in popular rhythms, the second a Foxtrot. The quiet, haunting melody of *Polly's song* serves as a lyrical interlude before *the Tango ballad* (called *The pimp's ballad* in the opera score) and *The song of the big guns,* a brisk Charleston. The suite ends with passages from the opera's finale, culminating in a parody of a Bach chorale.

Andrew Raeburn

CLAUDE DEBUSSY 1862 - 1918
Nocturnes

The world waited six years after hearing Debussy's first purely orchestral work, *Prélude à l'après-midi d'un faune,* before his *Nocturnes* were made known. The *Nocturnes,* composed in the years 1897-99, were but an interlude in Debussy's labors upon *Pelléas,* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *Faune,* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The *Nocturnes* were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his aerial sound structures with all the freedom which the *tâchistes,* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction 'nocturne', which no more than points the composer's purpose of evoking a mood.



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Debussy, who was wary of wordy explanations of his music, wrote this description of his intentions in the *'Nocturnes'*:

'The title "Nocturnes" is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white. *Fêtes* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *Sirènes* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on.'

John N. Burk

JOHANNES BRAHMS 1833 - 1897
Piano concerto no. 1 in D minor op. 15

It must have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom Schumann received into his arms and publicly named the torchbearer of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under the caption *'Neue Bahne,'* [New paths] Schumann proclaimed on October 23 1853. Coming after Schumann's ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which has always contained a plentiful portion of skeptics, was told that one had come 'who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms.' Schumann went further, and ventured to hope: 'If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us.'

The Jove-born hero must have been more than a little appalled when this lofty obligation was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his portfolio. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor Piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements for a symphony (the first ever orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. 'Johannes, however, had quite convinced himself,' so relates

Florence May, Brahms' pupil and biographer, 'that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years.' The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no place in a concerto, was laid aside and eventually used as the number 'Behold all flesh', in the German Requiem. The Piano concerto in D minor, which emerged in 1858 after these transformations, has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to final heroic metamorphosis.

John N. Burk

Program notes for Sunday August 10
by John N. Burk

JOSEPH HAYDN 1732 - 1809
Symphony no. 94 in G 'The Surprise'

This was the third in order of the twelve symphonies which Haydn wrote for Johann Peter Salomon to be performed at the concerts which the musician-impresario arranged for Haydn in London. This symphony, introduced at the sixth (and last) Salomon concert of Haydn's first visit, became at once popular, and known as the 'favorite grand overture'. Haydn repeated it during his second sojourn in London (1794 and 1795).

The incident of the sudden fortissimo chord introduced at the end of a pianissimo passage in the *Andante* undoubtedly captured the general fancy and contributed toward the favor in which the piece was held. It thus acquired the title in England 'The Surprise' Symphony, and in Germany the symphony 'with the drum stroke'. Adalbert Gyrowetz, writing his autobiography in 1848, quoted Haydn as having remarked, while playing it to him on the piano, 'The women will cry out here'. It has been told that British audiences, having dined heartily before the concerts, were apt to doze through slow movements. But Haydn avowed no further intention than to titillate them with a novelty. 'The first *Allegro* of my symphony was received with countless "bravos", but the enthusiasm rose to the highest point after the *Andante* with the drum stroke. *"Ancora! ancora!"* was shouted from all sides, and Pleyel himself complimented me upon the idea' (Griesinger).

The reviewer in the *Oracle* was roused to a flight of fancy: 'The second movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess, who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a fowling piece. The flute obbligato was delicious.'

William Foster Apthorp, describing early Haydn performances in Boston, wrote of an occasion when Louis Antoine Julien's Orchestra played the 'Surprise' Symphony during the season 1853-1854. Julien chose the *Andante* as a means for creating a sensation. 'To make the "Surprise" still more surprising, he added an enormous bass drum — the largest, I believe, ever seen in this country up to the time.'

RICHARD STRAUSS 1864 - 1949
Till Eulenspiegels lustige Streiche

When the work first appeared, Strauss was inclined to let his long title, *'Til Eulenspiegels lustige Streiche, nach alter Schelmenweise in Rondeauform für grosses Orchester'* (Till Eulenspiegel's merry pranks, after the old knave's tale, set for large orchestra in Rondo-form), stand

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as sufficient explanation of his intentions. Franz Wüllner about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

'It is impossible for me to furnish a program to *Eulenspiegel;* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Knave has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *Eulenspiegel* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Knave has offered them.' Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to mark the most important references into the score as they appeared in the music:

'Once upon a time there was a knavish jester. His name was Till Eulenspiegel. He was an awful imp. Off to new pranks. Just you wait, you hypocrites! Hop! On horseback straight through the market-women. Away he scurries in seven-league boots . . . Hidden in a mouse-hole . . . Disguised as a priest, he exudes unction and morality. Yet the knave peeps out of his big toe. But before he is through his mockery of religion makes him uneasy . . . Till, the cavalier, pays court to pretty girls. This one has really impressed him. He courts her. A tactful rejection is still rejection. Till departs furious. He swears vengeance on all mankind . . . Motive of the pedagogues. After propounding to these philistines a few outrageous theses, he leaves them in astonishment to their fate. Great grimaces from the distance . . . Till's alley tune . . . The law court. Unconcerned, he still whistles to himself. Up the ladder! There he swings; he gasps for air; the last convulsion; the mortal part of Till is finished.'

FRANZ SCHUBERT 1797 - 1828
Symphony in C 'The Great'

It was 130 years ago that this Symphony was resurrected and performed in Leipzig for the first time, eleven years having elapsed since its composition and the composer's death.

Schubert turned out six symphonies in his earlier composing years, from the time that as a pupil of sixteen at the Konvikt (the school of the imperial choir at Vienna), he filled sheets with ready music for the small school orchestra, in which he was a violinist. Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life. The 'Unfinished' and the Great C major symphonies he never heard, for they were not performed while he lived.

Schubert had little occasion to write symphonies. There was no adequate symphony orchestra in Vienna. Only once in the last year of his life did he spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this way did the Symphony in C come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the Philharmonic Society in Vienna. The parts were actually written out, and distributed, and the Symphony tried in rehearsal. 'The Symphony was soon laid aside,' so reports Schubert's early biographer, Kreissle von Hellborn. The score was found to be 'too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth symphony (also in C).' The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*.

The 'Great C major' lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert. He fastened upon this symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: 'We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works.' The performance at the Gewandhaus on March 21 1839 was a pronounced success and led to repetitions. Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a program when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figure into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11 1851), Theodor Eisfeld conducting. It had been published a year previous.

SPOTLIGHT ON PERFORMING ARTS

American Shakespeare Festival Theatre
Stratford, Connecticut
15th Season
June 17 thru September 14, 1969
MUCH ADO ABOUT NOTHING:
HAMLET
HENRY V:
THE THREE SISTERS

Blossom Music Center
Steels Corners Road,
Cuyahoga Falls, Ohio
June 14 thru August 31, 1969
Summer home of
The Cleveland Orchestra
Pops Concerts: Jazz-Folk
The New York City Ballet

Carter Barron Amphitheatre
Rock Creek Park, Washington, D.C.
June 23 thru September 1st
Entertainment Under the Stars
American Ballet Theatre
Popular: Jazz-Rock

Garden State Arts Center
Box 116, Holmdel, New Jersey
June 12 thru August 30th
Ballet; Theatre; symphonies
Popular: Jazz-Rock

Mississippi River Festival
Southern Illinois University Campus
Edwardsville, Illinois
June 20th thru July 27th
Summer home of the St. Louis
Symphony Orchestra
Pop; Rock; Folk

Saratoga Performing Arts Center
Saratoga Springs, New York
June 26 thru September
Summer home of the
New York City Ballet July
The Philadelphia Orchestra August
Special events

Tanglewood
Berkshire Festival,
Lenox, Massachusetts
Summer home of the
Boston Symphony Orchestra
July 4 thru August 31st
Boston Pops: Contemporary Concerts

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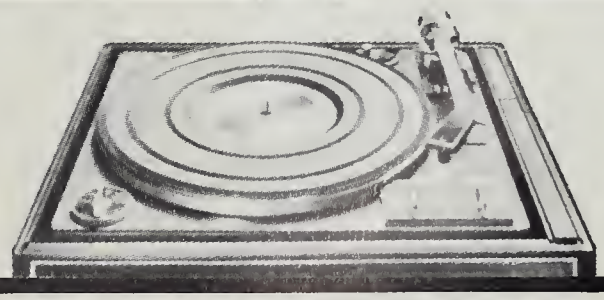

THE COMING WEEK AT TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

BERKSHIRE MUSIC CENTER
ERICH LEINSDORF *Director*

Sunday August 10

10 am
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed by members of the Center

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
JOSEF KRIPS *conductor*
for program see page 21

Monday August 11
9 pm
Shed

BERKSHIRE MUSIC CENTER ORCHESTRA*
ERICH LEINSDORF *conductor*
BERG Wozzeck

Tuesday August 12
8 pm
Shed

BERKSHIRE MUSIC CENTER
CONTEMPORARY TRENDS CONCERT*
Bill Graham presents from THE FILLMORE
JEFFERSON AIRPLANE
B. B. KING
THE WHO
JOSHUA LIGHT SHOW

Wednesday August 13
9 pm
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC AND DANCE*
program includes Stravinsky's *L'Histoire du soldat* conducted by Erich Leinsdorf and choreographed by Joseph Gifford; and the dance work by Robert Ceely, *Beyond the Ghost Spectrum*

Thursday August 14
9 pm
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC*
YANNATOS Suite for six
BERIO Differences
LEWIS Divertimento for six instruments
RHODES Autumn setting
DUGGER Intermezzi

Friday August 15
2.30 pm
Theatre

BERKSHIRE MUSIC YOUTH CONCERT

7 pm
Shed

WEEKEND PRELUDE
Music by Schubert
BOSTON SYMPHONY CHAMBER PLAYERS

9 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
BEETHOVEN Symphony no. 6 in F op. 68 'The Pastoral'
Symphony no. 3 in E flat op. 55 'Eroica'

Saturday August 16
10.30 am
Shed

BOSTON SYMPHONY ORCHESTRA
Open rehearsal
HENRY LEWIS *conductor*

2.30 pm
Theatre

BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY
TANGLEWOOD INSTITUTE CONCERT

4 pm
Main lawn

BERKSHIRE MUSIC CENTER
ELECTRONIC MUSIC CONCERT*

THE COMING WEEK AT TANGLEWOOD

8 pm Shed	BOSTON SYMPHONY ORCHESTRA	
	DAVID ZINMAN *conductor*	
	HAYDN	Symphony no. 83
	BARTÓK	Dance suite (1923)
	TCHAIKOVSKY	Symphony no. 6 in B minor op. 74 'Pathétique'
Sunday August 17		
10 am Theatre	BERKSHIRE MUSIC CENTER CHAMBER MUSIC Music for small ensembles performed by members of the Center	
2.30 pm Shed	BOSTON SYMPHONY ORCHESTRA	
	HENRY LEWIS *conductor*	
	BERLIOZ	Overture 'Le Corsaire'
	BERLIOZ	Nuits d'été
	MOZART	Parto, parto from 'La clemenza di Tito' K. 621
	ROSSINI	Cruda sorte from 'L'Italiana in Algerì' MARILYN HORNE
	TCHAIKOVSKY	Francesca da Rimini
9 pm Shed	BERKSHIRE MUSIC CENTER ORCHESTRA*	
	ERICH LEINSDORF *conductor*	
	BERG	Wozzeck

programs subject to change

* part of the Festival of Contemporary Music presented in cooperation with the Fromm Music Foundation

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Ticket prices for **Boston Symphony Orchestra concerts:** general admission $3; reserved seats $3.50, 4.50, 5.50, 6.50, 7, 7.50, 8 and 8.50 (box seat). Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is $2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Ticket prices for **Contemporary Trends concerts:** general admission $3; reserved seats $4, 4.50, 5, 5.50, 6 and 6.50 (box seat).

Tickets for Contemporary Trends concerts can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the BMC schedule are a Festival of Contemporary Music, including the world premières of four works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

The Berkshire Music Center is in part supported through the generosity of the Tanglewood Friends. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events, with the exception of the Contemporary Trends concerts, without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event, except the Contemporary Trends concerts, for which the ticket prices are listed above, are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

THE CHORUSES

The TANGLEWOOD CHOIR is composed mainly of vocal fellowship students in the Berkshire Music Center here at Tanglewood. Selected by audition from all parts of the United States, the members met for their first rehearsal at the end of June under their director, Charles Wilson, and their assistant director, John Oliver. Earlier in the season they sang in performances of Mozart's *Die Entführung aus dem Serail*, Verdi's *Otello* and Schoenberg's *A survivor from Warsaw*. During the coming weeks they will take part in Beethoven's Ninth symphony, to be conducted by Erich Leinsdorf.

The BERKSHIRE CHORUS, which makes its second appearance of the season with the Boston Symphony Orchestra this weekend, is a group of people who live in this area, some from as far away as Springfield, Albany and Schenectady, but mainly from Berkshire County. Charles Wilson and John Oliver chose the members by audition last winter, and have rehearsed with them during the spring and summer months. Two weeks ago they sang in performances of Verdi's *Otello* and will take part in Beethoven's Ninth symphony later in the summer.

BERKSHIRE FESTIVAL 1969

EIGHTH WEEK

August 22	**Friday**
7 pm	Prelude
	Music by Vivaldi, Strauss and Schubert BEVERLY SILLS, CHARLES WILSON
9 pm	BSO - MILTON KATIMS
ROSSINI	'Gazza Ladra' overture
TCHAIKOVSKY	Symphony no. 4
VAUGHAN WILLIAMS	Fantasia on a theme by Thomas Tallis
RAVEL	'Daphnis et Chloé' no. 2
August 23	**Saturday**
10.30 am	BSO Open rehearsal
8 pm	BSO - ERICH LEINSDORF
VARÈSE	Déserts
BEETHOVEN	Piano concerto no. 4 MALCOLM FRAGER
STRAVINSKY	'Firebird' suite
August 24	**Sunday**
2.30 pm	BSO - ERICH LEINSDORF
BERLIOZ	Royal hunt and storm from 'The Trojans'
BEETHOVEN	Symphony no. 9 BEVERLY SILLS, FLORENCE KOPLEFF, JOHN ALEXANDER, JUSTINO DIAZ, TANGLEWOOD CHOIR, BERKSHIRE CHORUS

programs subject to change

THE MUSIC DIRECTOR

When ERICH LEINSDORF relinquishes his post as Music Director of the Boston Symphony Orchestra at the end of the 1969 Berkshire Festival, he will have made a significant contribution to American musical life. Under his leadership the Orchestra has presented many premières and revived many forgotten works. Among the latter have been the complete Schumann *Faust,* the original versions of Beethoven's *Fidelio* and Strauss's *Ariadne auf Naxos,* and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières have been works like Britten's *War requiem* and *Cello symphony,* the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra,* and Piston's Symphony no. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, Erich Leinsdorf has found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Così fan tutte,* a Grammy award winner, Verdi's *Masked ball,* and *Salome* by Strauss, soon to be released. During the past months Erich Leinsdorf has conducted in Frankfurt and Lausanne, and a few days before returning to the United States led the London Symphony Orchestra in their 65th anniversary concert.

THE GUEST CONDUCTORS

KAREL ANCERL, who becomes conductor of the Toronto Symphony Orchestra at the beginning of the 1969-1970 season, was born in Southern Bohemia in 1908, and studied at the Prague Conservatory. As a student his interest in contemporary music took him to Munich, where he worked with Hermann Scherchen. From there he went to festivals of contemporary music all over Europe. After graduation he conducted the orchestra of the 'Liberated Theatre', then was appointed music director of the Czech Broadcasting System.

His career was interrupted by the Nazi occupation; during the war years he became a woodcutter, and was later imprisoned in a concentration camp. After the liberation he returned to music, became principal conductor of the Czech Radio Symphony, and in 1951 Music Director and Conductor of the Czech Philharmonic, a post he held until last summer. Just after he appeared at Tanglewood, and while he was still in the United States, the Russian invasion of Czechoslovakia took place. Karel Ancerl decided not to return to his native country. He is now a regular guest conductor with many of the world's major orchestras, and has made many recordings for the Crossroads, Vanguard and Artia labels.

JOSEF KRIPS, conductor and music director of the San Francisco Symphony Orchestra, made his first appearance with the Boston Symphony at the 1968 Berkshire Festival. Born in Vienna in 1902, he showed early promise in music, and after studies at the Vienna Academy, was engaged by Felix Weingartner as chorus master and assistant conductor of the *Volksoper* at the age of nineteen. He held various posts in opera houses in Czechoslovakia and Germany before returning to Vienna in 1933 as principal conductor of the State Opera. Forced to retire by the Nazis, he worked in a food processing plant during the War, but after the liberation was in charge of rebuilding Vienna's musical life. On May 1, 1945 the State Opera opened in the old *Volksoper* building with a performance of *Figaro.*

During the last twenty years Josef Krips has conducted in opera houses and concert halls in most parts of the world. He was for six years conductor of the London Symphony, and in 1953 became conductor of the Buffalo Philharmonic. He has been with the San Francisco Symphony since 1963, which he has brought to the highest peak in its history. His recent engagements have included appearances with the New York Philharmonic, the Vienna State Opera, the Vienna Philharmonic (which he led on a tour to Israel), the Chicago Symphony, the Los Angeles Philharmonic, the Philadelphia Orchestra and the Metropolitan Opera. Josef Krips has made many recordings for the Angel, London, Everest and Vanguard labels.

THE SOLOIST

VAN CLIBURN, who was born in Shreveport, Louisiana, began to read music at the age of three. He continued to study with his mother, herself a talented pianist, until he went to New York City in 1951, and became a pupil of Rosina Lhevinne. He made his debut with the Houston Symphony at the age of twelve, when he performed the First concerto by Tchaikovsky. He won many prizes as a student at the Juilliard School, culminating in the Leventritt Foundation Award. This led to appearances with five major American orchestras, and by the time he went to Russia in 1958, his career was already established.

As the first American winner of the Moscow Competition, Van Cliburn was greeted by President Eisenhower and a New York ticker-tape parade on his return to the USA. Since that time he has appeared with orchestras in all parts of the world. Van Cliburn has recorded the Piano concerto no. 1 of Brahms with the Boston Symphony Orchestra under Erich Leinsdorf for RCA, and has appeared with the Orchestra in Boston, New York and here at Tanglewood many times in the past. He has made many other records for RCA.

THE PRELUDE ARTISTS

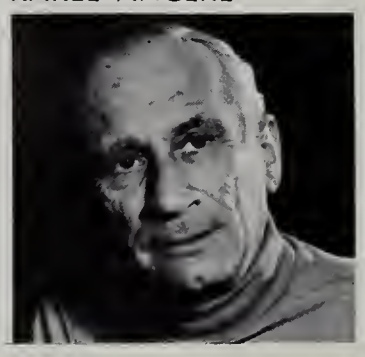
Now in their fifth season, THE BOSTON SYMPHONY CHAMBER PLAYERS have become known throughout the world for their presentation not only of standard repertoire pieces, but also of works demanding the talents of so varied a group of virtuoso players. They have appeared many times in Boston and throughout New England. Their travels have also taken them to New York, Washington, Kansas City, Denver and cities in Arizona, California, Louisiana, New Jersey and Illinois. Under the auspices of the State Department they presented twenty concerts in the Soviet Union, four in Germany and two in London in the spring of 1967. Audiences and critics everywhere received them with extraordinary warmth. In 1968 the Chamber Players' travels took them to St Thomas and St Croix for concerts and master classes, and on to Winter Park and the University of Florida in Gainesville for a series of concerts and seminars. They have been invited to return to Gainesville next season. This past spring the Players gave an experimental series of twenty concerts and classes in Boston and Newton Public Schools, most of them before underprivileged children. They also completed the first two installments of a projected series of six programs for educational television.

GILBERT KALISH, who has been pianist with the Boston Symphony Chamber Players during the 1968-1969 season and is a member of the faculty of the Berkshire Music Center, was born in New York City. A graduate of Columbia University, he studied piano with Julius Hereford, Isabelle Vengerova and Leonard Shure. He made his debut in New York in 1962, and since that time has made appearances in recital and as soloist with orchestras in the United States and Europe. As a chamber music player, Gilbert Kalish has played with many distinguished groups, the Fine Arts and Philadelphia String Quartet and the Clarion Wind Quintet among them. He has been the pianist of the Contemporary Chamber Ensemble in residence at Rutgers University, and is on the faculty of Swarthmore College. He has recorded for Concertdisc, CRI, Folkways and Columbia Records.

ERICH LEINSDORF

Milton Feinberg

KAREL ANCERL



JOSEF KRIPS

VAN CLIBURN

BERKSHIRE FESTIVAL 1969

Friday August 15 1969 at 7 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

THE BOSTON SYMPHONY CHAMBER PLAYERS

with GILBERT KALISH *piano*

SCHUBERT

Piano trio no. 1 in B flat op. 99*

Allegro moderato
Andante un poco mosso
Scherzo: allegro
Rondo: allegro vivace

JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*
GILBERT KALISH *piano*

Quintet in A op. 114 'The Trout'*

Allegro vivace
Andante
Scherzo: presto
Theme and variations
Finale: allegro giusto

JOSEPH SILVERSTEIN *violin*
BURTON FINE *viola*
JULES ESKIN *cello*
HENRY PORTNOI *bass*
GILBERT KALISH *piano*

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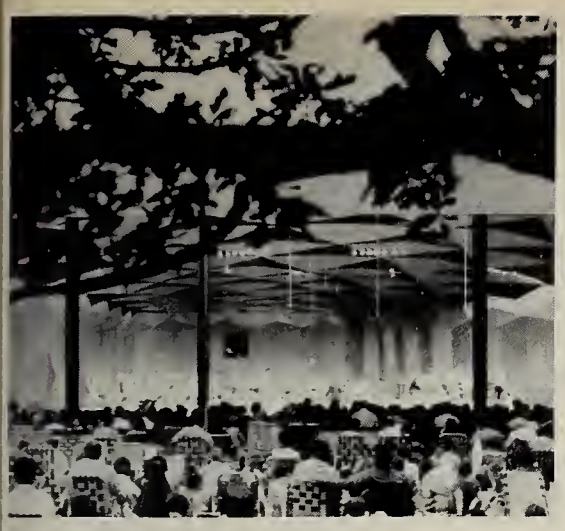

BERKSHIRE FESTIVAL 1969

Friday August 15 1969 at 9 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

BENEFIT CONCERT FOR THE
BERKSHIRE MEDICAL CENTER

BEETHOVEN

Symphony no. 6 in F op. 68 'The Pastoral'*

Awakening of happy feelings on reaching the countryside: allegro ma non troppo

At the brook's edge: andante molto mosso

Festive gathering of the country people: allegro

Thunderstorm: allegro

Shepherd's song - happy and thankful feelings after the storm: allegretto

intermission

Symphony no. 3 in E flat op. 55 'Eroica'*

Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

The program notes for tonight's concert begin on page 22

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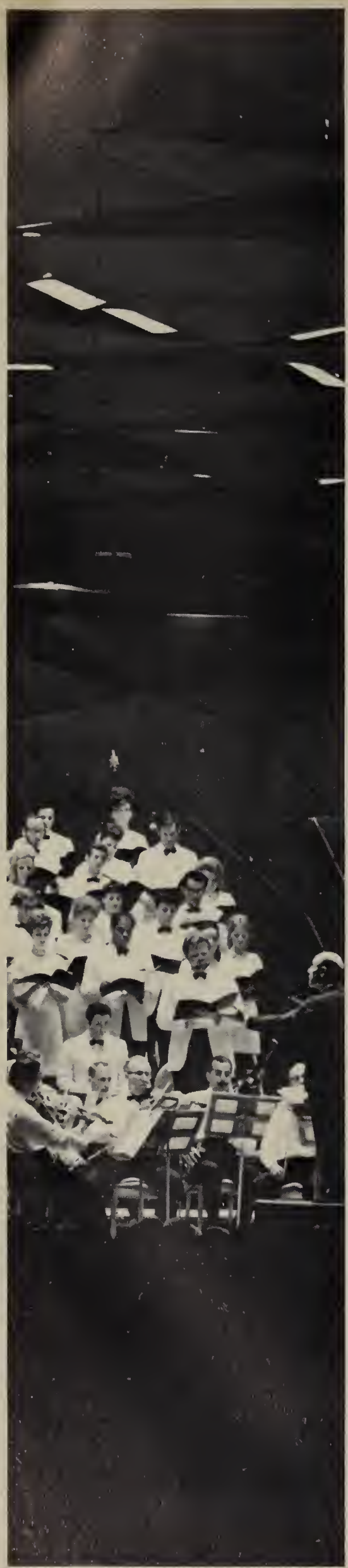

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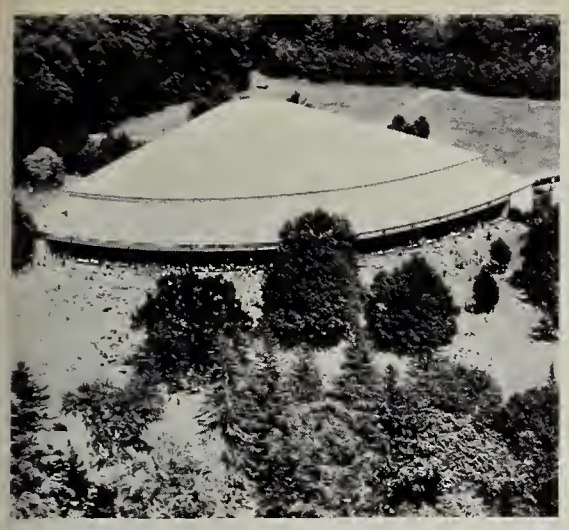

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Saturday August 16 1969 at 8 pm

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DAVID ZINMAN *conductor*

HAYDN — Symphony no. 83 in G minor 'The Hen'

Allegro spiritoso
Andante
Menuet & trio: allegretto
Vivace

first performance by the Boston Symphony Orchestra

BARTÓK — Dance suite (1923)

Moderato
Allegro molto
Allegro vivace
Molto tranquillo
Commodo
Finale: allegro

first performance at the Festival concerts

intermission

TCHAIKOVSKY — Symphony no. 6 in B minor op. 74 'Pathétique'*

Adagio - allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: adagio lamentoso

The program notes for tonight's concert begin on page 24

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Photo: Christian Steiner

BERKSHIRE FESTIVAL 1969

Sunday August 17 1969 at 2.30 pm

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BERLIOZ — Overture 'Le Corsaire'*

BERLIOZ — Les nuits d'été op. 7

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L'île inconnue

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first performance by the Boston Symphony Orchestra

MARILYN HORNE

TCHAIKOVSKY — Francesca da Rimini op. 32*

first performance at the Festival concerts

The program notes for this afternoon's concert begin on page 26
The text and translation of *Les nuits d'été* are printed on page 27

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Program notes for Friday August 15

by John N. Burk

LUDWIG VAN BEETHOVEN 1770-1827
Symphony no. 6 in F op. 68 'The Pastoral'

Beethoven had many haunts about Vienna which, now suburbs, were then real countryside. Here, in 1808, probably in the neighborhood of Heiligenstadt he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently. Preliminary notations have been found in the sketchbooks as early as that of the Eroica Symphony in 1803-1804, where there appeared the country dance theme in the trio of the third movement — also a premonition of the murmuring brook. Both the Fifth and Sixth symphonies were completed in the spring or early summer of 1808.

After the tension and terseness, the dramatic grandeur of the Fifth symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it 'always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole. One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

It was with care and forethought that Beethoven wrote under the title of his Pastoral symphony: 'A recollection of country life. More the expression of feelings than painting.' Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time.

Some have not needed the warning in a symphony where 'feelings' control every page, where the 'painting' is never more than a suggestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral symphony, in which Beethoven said: 'I have always a picture in mind while composing, and work up to it.'

He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

Symphony no. 3 in E flat op. 55 'Eroica'

The liberation of music in the nineteenth century brought about a remarkable result which had been impossible before on account of stylistic constriction, and which, for sheer lack of imaginative power, has not happened since. That enviable century produced two composers whose amplitude of resource and consistency of growth were such that over and above the continuing traits of their personal style, the succession of their greater works unfolded, one after another, new and distinct tonal concepts. *Tristan* or *Die Meistersinger* have each a character

completely its own. Each of Beethoven's symphonies from the Third to the Ninth opens a fresh vista of its own — this in varying degree, but most strikingly in the Third.

Beethoven's remark to Krumpholz in 1802 while sketching his Third symphony that he was taking a 'new road' is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. When Schumann published his article on the youthful Brahms in 1852 under the title *'Neue Bahnen'* [New paths], he was going too far if he had in mind Beethoven's *'Neuen Weg'*. Brahms's First symphony would vindicate this clear-visioned prophet, but that Symphony was arrived at only after years of germination and accumulating force. The *Eroica* was a new road both in the composer's meaning of a sudden broadening in his own development, and in the universal sense that it changed the whole course of music.

Symphonies, even Beethoven's first two, still retained relics of the gallant style of the salon where the form was born. Even the last symphonies of Mozart and Haydn were not out of place in such surroundings — they had wit and seemly restraint rather than challenge and thrust. Beethoven, always an intuitive composer who never theorized about music, leaves no sign of having taken his 'new road' with conscious purpose or awareness of making an aesthetic revolution. He could have had no motive of expediency. From the publisher's point of view no score could have been less saleable. Symphonies were no longer being written at that time, partly because no contemporary composer wanted to match his talent with what Mozart and Haydn had left, but also because there was no particular demand for them. Here Clementi failed by comparison with those two; Cherubini wrote only one, on an inescapable commission; Weber wrote one as a youthful indiscretion. Schubert wrote several which had a few amateur performances or none at all while he lived. A more practical man like Rossini knew where his bread and butter lay. Beethoven, who wrote to publishers as if he considered himself a shrewd businessman, but would have been alone in that opinion, gave his full attention to symphonies through some unexplained urge. When he wrote the *Eroica* only opera, and Italian opera in particular, spelled success. Instrumental groups, when needed, which was seldom, were largely recruited from the opera orchestras. The men were usually hired to accompany singers and virtuosos. A symphony on a concert program was a routine opening or closing piece. While occupying himself with the *Eroica*, Beethoven had no prospect of a suitable performance, for Vienna had no established orchestra. Prince Lobkowitz, to whom it was dedicated, would have preferred a more negotiable string quartet. Beethoven, alone with his thoughts, must simply have been possessed by his sketches as he allowed his themes to expand in development into unheard-of ways. He was for the first time turning away from the musical world about him, the expectations of his friends, whether patrons or musicians. The much sought pianist, the favorite of society, was first facing the dreadful prospect of deafness which would end his career as performer. It was in the summer of 1802 at Heiligenstadt, shortly before he wrote his tragic 'Heiligenstadt Testament', that he probably made his first sketches for the *Eroica*. The threat of deafness was a spur to set him on his 'new road', but this alone cannot begin to account for the intrepidity of the artist, nor for the full flux of power which in the growing Beethoven must have been an eventual certainty. The symphony as a form which had ceased to be written with the previous century was being reborn in very different guise.

There has been a good deal of romancing about Napoleon as the subject of the symphony. The exploits of that conqueror would have been at the time an interesting news topic rather than the central core of Beethoven's most personal and intimate tonal concept. That he put that name on the title page and then struck it off meant that he no longer considered Napoleon worthy of the honor, but did not mean that he took the name musically to heart in the first place. When he later wrote on the score on offering it to Breitkopf and Härtel, that it was 'really entitled Bonaparte', he was saying in effect that a name on everybody's tongue, whatever the man's character, might be a good selling point.

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Program notes for Saturday August 16

JOSEPH HAYDN 1732-1809

Symphony no. 83 in G minor 'The Hen'

The name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a Concert Spirituel in 1781. Purely instrumental music until then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the Concert Spirituel, and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1786 by the Concert de la Loge Olympique, a rival organization, which was often patronized by Queen Marie Antoinette, for a series of symphonies. These were duly forthcoming, and the Symphony in G minor was the second of them which he sent to Paris.

The Concert de la Loge Olympique was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two louis d'or a year, and wearing as badge of admission the device of a silver lyre on a skyblue ground. The concerts succeeded those of the Concert des Amateurs, which, founded in 1769, ceased in 1781. The performances of the Concert de la loge Olympique were given from 1786 in the Salle des Gardes of the Palace of the Tuileries. In the personnel amateurs were mingled with professionals, but it is probable that the amateur players were more rigorously selected than the players of the Concert des Amateurs, which had as many as sixty string players in its ranks. At the concerts of the Loge Olympique, Giovanni Battista Viotti, the eminent violinist and accompanist to the Queen of France, stepped in as leader. The orchestra was placed on an especially erected stage in the Salle des Gardes, and the audience took its place in surrounding tiers of seats. Marie Antoinette and the Lords and Ladies of her court attended in numbers. Toilettes of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the Concert de la Loge Olympique came to a sudden end.

'The Hen' symphony was composed in 1785, and it is probable that Haydn had it waiting for a suitable commission when he was approached by the Loge Olympique. The Parisians gave the symphony its nickname from the second subject of the first movement, in which the oboe insistently plays the same note time and again, while the first violins play their graceful melody.

adapted from the notes of John N. Burk

BÉLA BARTÓK 1881-1945

Dance suite (1923)

Bartók wrote the *Dance suite* in celebration of the fiftieth anniversary of the merging of Pest, Buda and Obuda into the city of Budapest, an occasion for which Kodály contributed his *Psalmus Hungaricus* and Dohnányi his *Festival overture*.

The six movements are played without a break and are further integrated by the recurrence of a ritornello. The alternation of rhythm from measure to measure is in many parts continuous. The first movement opens with a chromatic theme for the bassoons over a lightly percussive accompaniment which increases with the entrance of the other woodwinds. Before the close the ritornello, a gentle melody in the Aeolian mode, is introduced by four solo violins, the clarinet bringing the cadence. The second movement is a vigorous dance which subsides and gives way to the ritornello once more, directly introducing the third movement. The bassoon carries a rhythmic tune over a drone bass, a second tune in modal character working up to a considerable frenzy with much alternation of beat until colorful glissandi bring back

the first section. The fourth movement, placid by contrast, introduces the theme by the woodwinds with a background of mysterious dissonant string chords. Bartók pointed out that this movement and the opening one are the result of his research in Arabic folk music, while the second and third movements and the ritornello are Magyar in character. The composer has referred to the fifth movement as primitive and Rumanian. The finale is a synthesis of the preceding thematic material in which the ritornello is included.

John N. Burk

PETER ILYICH TCHAIKOVSKY 1840-1893

Symphony no. 6 in B minor op. 74 'Pathétique'

Talking with his brother Modeste on the day after the first performance of the Sixth symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it 'A program symphony' and had written to his nephew, Vladimir Davidov, of his intention, adding, 'This program is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all — let them guess it who can.' And he said to Modeste, when the question of a title was under discussion, 'What does "program symphony" mean when I will give it no program?' In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *'Pathétique'* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *'Pathétique'*; Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the 'subjective' sentiment of which he spoke was more than he could explain. Plainly, too, the word *'Pathétique'*, while giving the general character of the music, fell short of conveying the program.

Modeste's title *'Pathétique'* was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the Symphony would be no better than a mass of mediocre music in the affecting style then in vogue. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the Symphony — a motivation which is eloquent and unmistakable in the music itself and which the word *'Pathétique'* serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The Symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon this Symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. 'While composing the [sixth] symphony in my mind,' Tchaikovsky had written to his nephew, 'I frequently shed tears.'

John N. Burk

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Program notes for Sunday August 17

by James Lyons

HECTOR BERLIOZ 1803-1869

Overture 'Le Corsaire'

In speaking of Berlioz the temptation always is to overdo. No space ever seems adequate in which to treat with his febrile originality, his rocket-like flights of imagination. To discuss his *oeuvre* in the traditional terms of stepwise growth is quite out of the question; romanticism produced no art more various and volatile. To discuss Berlioz the man without doing him a disservice hardly would be easier; in the argot of today, his personal life was one long walk on the wild side. At that, he may have been the most nearly unique musical personality of his epoch. And creatively he was a catalyst of such force that the most imperfect of his works still leave us stunned by their audacity.

The concert overture we know as *The corsair* originally had been called *La tour de Nice*. That title was an allusion to the ruins of a long-deserted tower, two hundred feet above the sea, where the twenty-seven-year-old Berlioz apparently perched himself in May of 1831 to sketch this music — but where, in any case, he *did* complete it upon his return to Nice in 1844. After conducting a single performance the year following he withdrew the work for revision. He got around to the overhaul sometime in the early 1850s, and when he had finished it the score had a new title: *Le corsaire rouge*. In too many instances this has been translated as 'The red corsair'. That is literally correct, but it misses the point altogether. All evidence suggests that the title was intended as a tribute to James Fenimore Cooper, one of the composer's favorite authors, who died in 1851 — and whose celebrated sea tale, *The red rover,* had been published in France as *Le corsaire rouge*. In 1855, after further revision, the score finally went to the printer. But just before publication Berlioz decided to delete the adjective, perhaps to minimize programmatic inferences and perhaps also, as Jacques Barzun has suggested, to avoid confusing listeners unfamiliar with French editions of *The red rover*. Berlioz certainly could not have foreseen that the very indeterminate aspects of his own *Corsaire* would invite speculation forevermore.

It would be fun indeed, though folly, to attempt a story-line analysis of *Le corsaire*. One way or another, all of these elements would have to be considered:
1. The initial version dates from the composer's first Prix de Rome spring in Italy. 2. En route there his ship encountered a violent storm and very nearly went down. 3. Berlioz had been captivated by a fellow passenger — a Venetian corsair who claimed to have commanded Byron's corvette in the Adriatic. ['I dare say there is not a word of truth in all this,' Berlioz reflected long afterward in his *Mémoires,* 'but I was too much pleased to find myself with a man who had possibly shared the Childe Harolde's Pilgrimage to question his veracity.'] 4. Berlioz at the time he set sail was betrothed to a young lady of dubious desirability named Marie Félicité Denise Moke [who, for her own reasons, preferred to be known as Camille]. No sooner had the young composer arrived in Italy when he heard that his beloved had married the rich scion of the Pleyel piano family. The news so enraged Berlioz that he bought two pistols, a quantity of poison, a female disguise (!), and a ticket on the next carriage to Paris; his plan was to kill Camille, her mother, her new husband, and then himself.

As it happened, he had to make a stopover in Nice. Having no alternative, Berlioz reconsidered: 'I drink deep draughts of the sunny, balmy air . . . life and joy return to me, and I dream of music and the future,' he wrote of his enforced stay. Much of the time he spent 'looking down from those glorious heights on the silent coming and going of the distant ships.' After 'the three happiest weeks in my life', as he sums up the sojourn at Nice in his *Mémoires*, Berlioz was once again on a carriage — bound not for Paris but back to Rome.

Over and above all this, of course, there is what same authorities still regard as the primary programmatic source: *The corsair,* Lord Byron's 1814 poem in heroic couplets about pirates and pashas. This word had a particular fascination for Berlioz during his Italian period. He would sit in St Peter's 'drinking in that burning poetry. I followed the Corsair in his desperate adventures; I adored that inexorable yet tender nature — pitiless, yet generous — a strange combination of apparently contradictory feelings. . . .'

Byron, Cooper, Camille Moke, the smell and spell of Italy, the limitless imagery of his own daydreams — who can presume to identify the 'inspiration' that was operating as Berlioz perched in the solitude of that ancient tower on the Mediterranean? The proper answer is that his music needs no referents beyond the derring-do which its title so unambiguously implies.

HECTOR BERLIOZ

Les nuits d'été op. 7

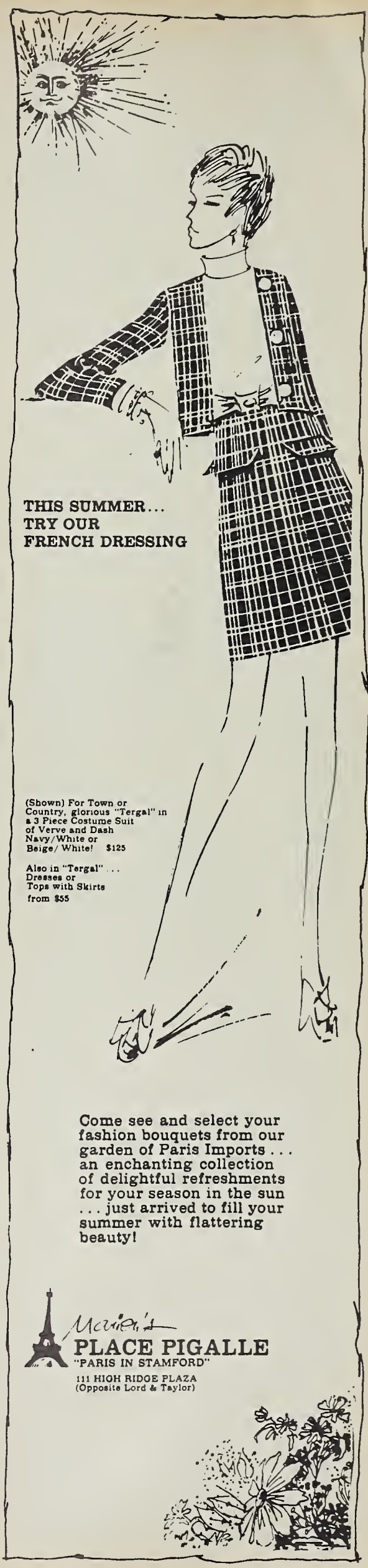
Summer love burns bright. Sadness is not in it. There is more than a little sadness in this music nevertheless, perhaps because it sings of *other* summers. Berlioz surely was as happy as he ever would be when he wrote *Les nuits d'été* in 1834 — the first full year of his still-idyllic marriage to Henrietta Smithson. Even so, these exquisitely erotic poems by Théophile Gautier must have been irresistible to the most chronically love-sick and most frequently lovelorn of composers. Remember that Berlioz first fell in love when he was twelve. And remember that a half-century later, in his sixties, he sought out this inamorata of his tenderest youth and found that his feelings about her were as strong as they had been when the two were adolescents. In the interim he had twice fallen in and out of love with Miss Smithson ('Camille' Moke, who jilted him cruelly, came in between). A few years after marrying Henrietta he left her for Marie Ricio, whom he married after his first wife died. And after Marie died he fell violently in love with a very young girl. This is only a partial catalogue, but it is clear enough that Berlioz loved love; nor did its sorrows diminish his ardor. As man and artist he was the compleat romantic. But he was also a *nonpareil* craftsman, and a melodist of sheer genius. Some measure of his greatness among composers of music for the voice may be inferred in Alfred Einstein's estimate that 'Berlioz sowed the seeds for the entire musical lyricism of the nineteenth century in the French language — in its color, noble sentimentality, and refined sensuousness and grace'. In the six songs that make up *Les nuits d'été* he explores the universal theme of human yearning and creates from it a special, uniquely self-contained expressive world. He does this, moreover, with an incredible economy of means. Poe said it: 'Sound loves to revel in a summer night.' To which one might add Jacques Barzun's profound perception of *Les nuits d'été* as 'the embodiment in sound of intimations lying deeper than articulate thought. . . . The magic is tangible, imperishable, yet defies analysis.' Except, possibly, by poets. Eben Rexford did not have these songs in mind when he wrote the line: 'Summer's warmth is in them still.' But that remains my favorite précis of this music for all the seasons of the heart.

VILLANELLE

Quand viendra la saison nouvelle,
quand auront disparu les froids,
tous les deux nous irons, ma belle,
pour cueillir le muguet aux bois;
sous nos pieds égrenant les perles
que l'on voit au matin trembler,
nous irons écouter les merles siffler.

VILLANELLE

When the new season comes, when the cold has gone, we two shall go, my dear, and gather lilies in the woods. Scattering under our feet the dew-pearls one sees tremble in the morning, we'll go and hear the blackbirds call.



Le printemps est venu, ma belle,
c'est le mois des amants béni;
et l'oiseau, satinant son aile,
dit des vers au rebord du nid;
oh! viens donc sur ce banc de mousse,
pour parler de nos beaux amours
et dis moi de ta voix si douce:
Toujours!

Spring has come, my love; it is the blessed lovers' month; and the birds, smoothing their wings, utter poems at the edge of their nests. Oh, come then on this mossy bed to speak of our splendid love, and say to me in your tender voice: 'Always.' Going far, far out of the way, let's put to flight the hiding rabbit and the deer admiring in the mirror of springs his great bending antlers.

Loin, bien loin égarant nos courses,
faisant fuir le lapin caché
et le daim au miroir des sources
admirant son grand bois penché;
puis chez nous, tout heureux, tout aisés,
en paniers enlaçant nos doigts,
revenons rapportant des fraises
des bois.

Then, utterly happy and joyous, let's go home, entwining our fingers to make baskets, bringing back strawberries, wild strawberries from the woods.

LE SPECTRE DE LA ROSE

Soulève ta paupière close
qu'effleure un songe virginal;
je suis le spectre d'une rose,
que tu portais hier au bal.
Tu me pris encore emperlée
des pleurs d'argent de l'arrosoir,
et parmi la fête étoilée,
tu me promenas tout le soir.

THE PHANTOM OF THE ROSE

Open your eyelids brushed by a virginal dream. I am the ghost of a rose that yesterday you wore at the ball. You plucked me still silver-sprinkled and all evening you carried me in the glittering crowd. You were the innocent cause of my death, and every night my ghost will haunt your pillow.

O toi, qui de ma mort fus cause,
sans que tu puisse le chasser,
toutes les nuits mon spectre rose,
à ton chevet viendra danser;
mais ne crains rien,
je ne réclame ni messe ni de profundis;
ce léger parfum est mon âme,
et j'arrive, j'arrive du paradis.

Yet do not be afraid; I demand neither tears nor Requiem. This delicate fragrance is my soul, and I come from Paradise. My fate was enviable; and to have such handsome luck many would have given their lives. For on your breast I have my tomb, and on the alabaster where I rest, a poet wrote with a kiss: 'Here lies a rose who shall be the envy of kings.'

Mon destin fut digne d'envie,
et pour avoir un sort si beau
plus d'un aurait donné sa vie,
car sur ton sein j'ai mon tombeau,
et sur l'albâtre où je repose
un poète avec un baiser écrivit:
Ci gît une rose,
que tous les rois vont jalouser.

SUR LES LAGUNES

Ma belle amie est morte,
je pleurerai toujours;
sous la tombe elle emporte
mon âme et mes amours.
Dans le ciel, sans m'attendre
elle s'en retourna;
l'ange qui l'emmena,
ne voulut pas me prendre.
Que mon sort est amer!
Ah! sans amour s'en aller sur la mer!
La blanche créature est couchée
au cercueil;
comme dans la nature tout me parait
en deuil.
La colombe oubliée pleure,
pleure et songe à l'absent;
mon âme pleure et sent
qu'elle est dépareillée.
Que mon sort est amer!
Ah! sans amour s'en aller sur la mer!

ON THE LAGOONS

My pretty love is dead; I shall weep forever. She has carried off my soul and my love to the grave. Without waiting for me, she has returned to heaven. The angel who took her away did not want to take me. How bitter my lot is! Alas! To go to sea without love! The pale creature is at rest and in her coffin. To me everything in nature seems to be in mourning. The forgotten dove mourns and thinks of her absent lover; my soul mourns and feels abandoned. Immense night stretches over me like a winding-sheet; I sing my poem which only heaven understands. Ah! How lovely she was, and how I loved her. I shall never love another woman as much. How bitter my lot is! Alas! To go to sea without love!

Sur moi la nuit immense
s'étend comme un linceuil;
je chante ma romance que le ciel
entend seul.
Ah! comme elle était belle et comme
je l'aimais!
Je n'aimerai jamais une femme autant
qu'elle.
Que mon sort est amer!
Ah! sans amour s'en aller sur la mer!

ABSENCE

Reviens, reviens ma bien-aimée!
Comme une fleur loin du soleil
la fleur de ma vie est fermée,
loin de ton sourire vermeil.

Entre nos coeurs quelle distance,
tant d'espace entre nos baisers!
o sort amer, o dure absence,
o grands désirs inapaisés!

Reviens, reviens ma bien-aimée!
Comme une fleur loin du soleil
la fleur de ma vie est fermée
loin de ton sourire vermeil.

D'ici là-bas que de campagnes,
que de villes et de hameaux,
que de vallons et de montagnes
à lasser le pied des chevaux!

Reviens, reviens ma bien-aimée!
Comme une fleur loin du soleil
la fleur de ma vie est fermée
loin de ton sourire vermeil.

ABSENCE

Come back, come back, my beloved! Like a flower far from the sun, the flower of my life is closed, far from your bright smile. What a distance there is between our hearts! So much space between our kisses! O bitter fate, O harsh absence, O great unquenched longings! Come back, come back, my beloved! Like a flower far from the sun, the flower of my life is closed, far from your bright smile. From here to where you are, how many fields there are, how many towns and villages, how many valleys and mountains, to tire the horses' feet. Come back, come back, my beloved!

AU CIMETIÈRE — Clair de lune

Connaissez-vous la blanche tombe,
où flotte avec un son plaintif
l'ombre d'un if?
Sur l'if une pâle colombe,
triste et seule au soleil couchant,
chante son chant.

Un air maladivement tendre,
à la fois charmant et fatal,
qui vous fait mal
et qu'on voudrait toujours entendre;
un air comme en soupire aux cieux
l'ange amoureux.

On dirait que l'âme éveillée
pleure sous terre à l'unisson
de la chanson,
et du malheur d'être oubliée
se plaint dans un roucoulement
bien doucement.

Sur les ailes de la musique
on sent lentement revenir
un souvenir.
Une ombre, une forme angélique
passe dans un rayon tremblant,
en voile blanc.

Les belles de nuit demi closes
jettent leur parfum faible et doux
autour de vous,
et la fantôme aux molles poses
murmure en vous tendant les bras:
Tu reviendras!

Oh! jamais plus près de la tombe
je n'irai quand descend le soir
au manteau noir
écouter la pâle colombe
chanter sur la pointe de l'if,
son chant plaintif.

IN THE CEMETERY

Do you know the white tomb mournfully shadowed by a yew tree? Sad and alone, a white dove rests there at sunset, and sings a song, plaintive, sweet, fateful. It is as if the soul beneath, sorrowed at oblivion, wept too. The music stirs a memory. An angelic shadow, white veiled, mingled with the night, draws close to hear the dove, perched on the yew tree, sing its plaintive song.

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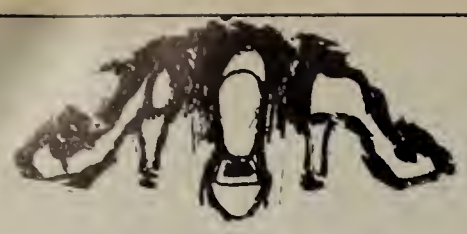

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L'ÎLE INCONNUE

Dites, la jeune belle,
où voulez-vous aller?
La voile enfle son aile,
la brise va souffler.

L'aviron est d'ivoire,
le pavillon de moire,
le gouvernail d'or fin;
j'ai pour l'est une orange,
pour voile une aile d'ange,
pour mousse un séraphin.

Dites, la jeune belle,
où voulez-vous aller?
La voile enfle son aile,
la brise va souffler.

Est-ce dans la Baltique?
dans la mar pacifique,
dans l'île de Java?
Où bien est-ce en Norvège,
cueillir la fleur de neige,
ou la fleur d'Angoska?
Dites, dites, la jeune belle,
dites, où voulez-vous aller?

Menez-moi, dit la belle,
à la rive fidèle,
où l'on aime toujours.
Cette rive, ma chère,
on ne la connait guère,
cette rive, ma chère,
on ne la connait guère,
au pays des amours;
on ne la connait guère.

Où voulez-vous aller?
La brise va souffler.

THE UNKNOWN ISLE

Tell me, pretty one, whither would you go? The sail swells its wing; the breeze is blowing. The oar is made of ivory, the flag of watered silk, the rudder of pure gold. For ballast I have an orange, for sail an angel's wing, for cabin-boy a seraph. Whither would you go? To the Baltic Sea? To the Pacific? To the island of Java? Or to Norway to gather snow-flowers, or flowers from Angoska? "Take me," says the pretty girl, "to the faithful shore, where one loves forever." That shore is scarcely known in the land of love.
Whither would you go? The breeze is blowing.

WOLFGANG AMADEUS MOZART 1756-1791

Parto, parto from 'La clemenza di Tito' K. 621

It is no accident that the adjoining entry in Köchel's catalogue is the hauntingly lovely Clarinet concerto. Mozart wrote that autumnal masterpiece for his friend Anton Stadler, whose virtuosity extended also to the narrower-bore basset horn. Each instrument is assigned an important obbligato role in *La clemenza di Tito,* respectively in its two finest set-piece arias (the first of which is *Parto, parto*). But to mention these unorthodox features does not begin to account for the extraordinary, if stylized, cumulative impact of the whole. For some decades after the composer's death this superb *opera seria* was the most popular of all his works for the stage. But tastes change, and admittedly Mozart's operatic last will and testament is a spectacle more static than not. For the past century it has been languishing in a strange limbo between the praise of scholars and the neglect of performers. The esteemed critic Stoddard Lincoln, who is also a scholar and a performer, perhaps augured a revival of interest when he reported (in 1968) that repeated exposure to the music and a careful study of the score 'prompt me to state flatly . . . *La clemenza di Tito* is the fulfillment of the real Mozart and probably the only one of his operas which he may easily have considered to be his finest according to his own lights . . . [because it reveals] Mozart as he might well have preferred being remembered: as a great composer of serious opera.' A high point of Act one is the striking *Parto, parto,* sung by the Roman knight Sesto (or Sextus), dear friend of Tito (Titus) but passionately enamored of Vitellia (daughter of the late Emperor Vitellius, whose throne had been usurped by Tito's father Vespasian), who has determined to use Sesto in avenging her family's fall. In the preceding recitative Vitellia has furiously charged Sesto to get on with a planned assassination. In the aria Sesto's conflict is symbolically polarized into a kind of love-hate dichotomy with the dialogue between voice and solo clarinet. It is a magnificent vehicle for the sufficiently powerful soprano *cum* mezzo *cum* contralto

(never mind the confusion of gender, which represents proper obeisance to operatic traditions); and it is ideally constructed for out-of-context performance with its gravely solemn introduction, its tenderly sympathetic setting of Sesto's painful ambivalence, and its breathtaking final pages.

Parto, ma tu, ben mio,
Meco ritorna in pace:
Sarò qual più ti piace,
Quel che vorrai farò.

Guardami, e tutto obblio,
E a vendicarti io volo.
A questo sguardo solo
Da me si penserà.
Ah! qual poter, o Dei!
Donaste alla beltà.

I go, but thou, my beloved,
return with me in peace:
I will be what thou pleasest,
I will do what thou wilt.

Look at me, and I forget all,
and fly to avenge thee.
My thoughts shall be only
for that glance of thine.
Ah, what power, ye gods,
have ye given to beauty!

GIOACCHINO ROSSINI 1792-1868

Cruda sorte from 'L'Italiana in Algerì'

As any psychologist familiar with open-end projective techniques will tell you, it is extremely chancy to predict responses in a word-association test. But among operaphiles 'prodigy' would be almost sure to elicit the name of Mozart, and no doubt this will continue to be the case because Mozart was indeed the most prodigious prodigy in all of music history. Yet the simple truth is that among operatic composers a more nearly correct association would be 'Rossini'. Perhaps we have been overexposed to those many paintings of Wolfgang as a tiny-tot virtuoso, whereas Rossini is most often seen in photographs that show a portly old party sitting with cane in hand. Mozartians may protest that he *did* write his first opera before he was thirteen. The fact remains that he did not achieve his first real and enduring success in the lyric theater until he composed *Die Entführung* at age twenty-six. (Some will ask about *Idomeneo,* which had been mounted the season before; but have they ever seen other than a workshop or festival production?) Rossini, however, turned out not one but two smash hits at the age of twenty-one: *Tancredi* and *L'Italiana in Algerì*. Both of these works were produced in 1813, and with them Rossini became the most successful operatic composer in Europe. As to *L'Italiana* the merits had to be musical, for the libretto is zany beyond belief. (Francis Toye once described it, with admirable restraint, as a 'conglomeration of absurdities'.) The leading lady is Isabella, an imperious Italian beauty whose beloved Lindoro has been captured and enslaved by the Bey of Algiers. She departs Leghorn in search of Lindoro, but a severe storm drives her ship to the Algerian coast and leaves it helplessly impaled on a rock. Whereupon she, too, is taken prisoner by the Bey. At this point, midway in Act One, Isabella bewails her plight in the aria *Crude sorte!*. Little does the Bey suspect that this formidable lady will soon bully him into ignominious docility. But that is quite another story, and in the telling it gets more and more implausible. The wonder is that it 'works' onstage, like everything else in this immortally nonsensical opera.

Cruda sorte! amor tiranno!
Questo è il premio di mia fe':
non v'è orror, terror, nè affanno
pari a quel ch'io provo in me.

Per te solo, o mio Lindoro,
io mi trovo in tal periglio.
Da chi spero, oh Dio! consiglio?

Oh Dio! consiglio!
Chi conforto mi darà?
Da chi spero, ecc.

Unkind fate! Tyrant love!
This is the reward for my constancy—
There is no horror, terror, or anguish
comparable to that which I suffer now
For you alone, Lindoro mine,
I find myself in such peril.
From whom can I hope, oh God, for guidance?
Oh heaven, counsel me!
Who will bring me comfort?
From whom can I hope, etc.

Translation by Peggie Cochrane.
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A DAY IN THE ARTS...

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of a program to introduce the children of Berkshire County to the visual and performing arts. Using the facilities of Tanglewood, Jacob's Pillow Dance Festival, the Berkshire Theatre Festival and local galleries and museums, various youth groups from Berkshire County will each spend four days during the summer meeting with professionals and students in music, the dance, theatre, painting and sculpture. 'Day in the Arts' particularly aims to give these opportunities to children of limited contact with the arts, and to put at their disposal some of the artistic institutions which give Berkshire County its reputation as the nation's leading region for summer cultural events.

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PETER ILYICH TCHAIKOVSKY 1840-1893

Francesca da Rimini op. 32

Self-therapy is not recommended for deep depressive states, but artists do what they have to do and sublimation promises more residual value than electroshock ever did. Tchaikovsky had been in a slough of despond for months when, in July of 1876, he wrote excitedly from Paris to his brother Modest: 'Early this morning I read through the Fifth canto of Dante's *Inferno,* and was beset by the wish to compose a symphonic poem' based on the love and eternal punishment of Francesca and Paolo. Barely three months later he was able to report that 'I have just finished the composition of a new work, a symphonic fantasia . . . I have worked on it "*con amore*", and believe my devotion has been successful.' It certainly was. It had given us *Francesca da Rimini.*

The following background is pertinent because this is, after all, program music: Francesca, daughter of Guido da Polenta, Prince of Rimini, was given in marriage to Giovanni Malatesta, a military hero who was nevertheless a cripple with repulsive features. Paolo, one of his brothers, fell in love with Francesca, and she with him. The day came when her husband found them in an embrace and rushed upon Paolo with his dagger drawn. Francesca threw herself between the brothers, and Giovanni's blade pierced her breast. Boccaccio tells us that Giovanni then withdrew the dagger and slew Paolo. The double deed done, 'he hastily went his way and betook himself to his wonted affairs; and the next morning the two lovers, with many tears, were buried in one grave.'

All of this happened about 1288, when Dante was a young man. Boccaccio's account came in the next century. Before and after him many writers, painters, and composers were to interest themselves in the same ill-fated love. Tchaikovsky's fantasia remains, with Liszt's 'Dante Symphony', its most successful synthesis in music. Saint-Saëns, in his book *Portraits and Souvenirs,* compares these pieces more or less accurately: 'Liszt's Francesca is more touching and more Italian in character than that of the great Slavonic composer; the whole work is so typical that we seem to see the profile of Dante projected in it. Tchaikovsky's art is more subtle, the outlines clearer, the material more attractive; from a purely musical point of view the work is better. Liszt's version is perhaps more to the taste of the poet or painter. On the whole they can fitly stand side by side; either of them is worthy of Dante, and' —wryly, Saint-Saëns permits himself this fillip—'as regards noise, both leave nothing to be desired.'

Tchaikovsky provided information to various Russian annotators about his score. The pianist Ossip Gabrilowitsch preserved some of these notes, and they are indicated by quotation marks in this précis: The opening section depicts 'The Gateway to the Inferno—the tortures and agonies of the condemned'. Rushing scales suggest that the lovers are being whirled about by furious winds even as they are locked in each other's arms. In the central *Andante cantabile,* 'Francesca tells the story of her tragic love for Paolo' in a clarinet solo over pizzicato strings. Subsequently there is a return to 'The Turmoil of Hades'.

It is perhaps not inappropriate to cite, finally, the foreword to the Fifth canto as it is translated in the Eulenburg edition of the score: 'Dante enters Hell's second circle. There he encounters the souls of those who in their lifetime abandoned themselves to sensual pleasure and whose punishment consists in being exposed in eternal darkness to raging tempests just as they used to give way in life to the tempest of sensual lust. Amongst those unfortunates he recognizes Francesca da Rimini, who recounts her history . . .'

To what extent Tchaikovsky himself just then identified with 'those unfortunates' we can only conjecture, but it was surely considerable. And it was that August, with *Francesca* taking shape, when a brief stay at his brother-in-law's happy home in Kamenka misled him into what was to be a disastrous decision. Misdiagnosing his malaise as simple loneliness instead of homosexual guilt, the composer concluded that he, too, needed a family. His self-diagnosis was more realistic by September, but his prescription was the same: 'My predilections are my greatest, my most insurmountable obstacle to happiness', he confided to Modest; 'I must fight against nature with all my might . . . Beginning today I shall seriously prepare myself to marry someone or other.'

Tchaikovsky got as good as he gave; the 'someone or other' he was to marry came close to being the death of him. But meantime, in late 1876, the composer had received his initial commission from the 'lady of mystery' who was thenceforth to subsidize his genius through fourteen years of loving liaison by mail and messenger. Those glorious later chapters hardly could have been written if Nadezhda Filaretovna von Meck, whom Tchaikovsky never met, had not entered his life immediately after *Francesca da Rimini*.

Like the *Pathétique* that was to be his ultimate achievement, this music takes us terrifyingly to the uttermost depths. Like the *Pathétique* it screams out Francesca's words to Dante: *'Nessun maggior dolore, che ricordarsi del tempo felice nella miseria'* — 'There is no greater pain than to recall a happy time in wretchedness.' But then it almost was, instead of the *Pathétique*, Tchaikovsky's farewell letter to the world.

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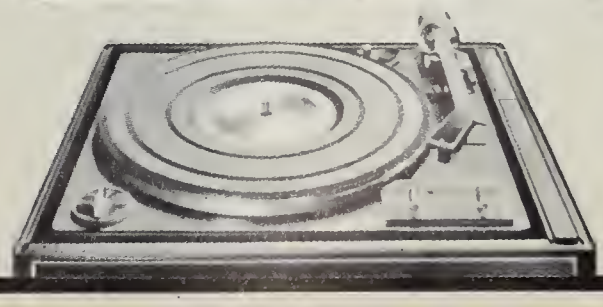

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THE MUSIC DIRECTOR

When ERICH LEINSDORF relinquishes his post as Music Director of the Boston Symphony Orchestra at the end of the 1969 Berkshire Festival, he will have made a significant contribution to American musical life. Under his leadership the Orchestra has presented many premières and revived many forgotten works. Among the latter have been the complete Schumann *Faust,* the original versions of Beethoven's *Fidelio* and Strauss's *Ariadne auf Naxos,* and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières have been works like Britten's *War requiem* and *Cello symphony,* the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra,* and Piston's Symphony no. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, Erich Leinsdorf has found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Così fan tutte,* a Grammy award winner, Verdi's *Masked ball,* and *Salome* by Strauss, soon to be released. During the past months Erich Leinsdorf has conducted in Frankfurt and Lausanne, and a few days before returning to the United States led the London Symphony Orchestra in their 65th anniversary concert.

THE GUEST CONDUCTORS

DAVID ZINMAN, conductor of the Netherlands Chamber Orchestra, was born in New York City in 1936. He studied violin at the Oberlin Conservatory, conducting at the Berkshire Music Center, and later was a pupil of Pierre Monteux. After graduate work in composition at the University of Minnesota, where he was also busy conducting, he was invited in 1961 by Monteux to be his assistant in Europe. He made his European debut conducting the Danish State Radio Orchestra, which was followed less than two years later by a successful appearance with the Netherlands Chamber Orchestra.

Since that time David Zinman has conducted the major orchestras in Holland, including the Concertgebouw, and in England, Israel, Italy and Germany. He has also made recordings with the London Symphony Orchestra for London Records.

In the spring of 1967 David Zinman conducted seven concerts with the Philadelphia Orchestra, and other recent engagements in North America include appearances with the Minneapolis, Toronto and Vancouver Symphonies. He made his first appearance with the Boston Symphony Orchestra at the 1968 Berkshire Festival, and conducted a program with the orchestra earlier this season.

HENRY LEWIS, Music Director of the New Jersey Symphony Orchestra, was born in Los Angeles in 1932. He started learning the piano when he was five, and studied many of the standard instruments while still a boy. At the age of sixteen he became a double bass player in the Los Angeles Philharmonic, the youngest member of the orchestra. He was drafted into the army in 1955 and went to Stuttgart, Germany where he first played double bass in the Seventh Army Symphony, later becoming musical director.

Returning to the United States, Henry Lewis continued his dual career as player and conductor. He founded the Los Angeles Chamber Orchestra, and in 1961 was invited to replace the ill Igor Markevitch at a pair of Philharmonic concerts. Soon afterwards he resigned from the Orchestra to devote his time to conducting.

Henry Lewis has taken the Los Angeles Chamber Orchestra on tour to Europe, has conducted the Los Angeles Opera Company and appeared at the Hollywood Bowl. He has conducted the Vancouver Opera, the American Opera Society and at the Teatro La Scala in Milan. Symphony orchestras which he has directed include those in Detroit, Chicago, San Francisco and London. He has made several recordings for London Records. Henry Lewis is married to soprano Marilyn Horne.

THE SOLOIST

MARILYN HORNE made her debut with the Boston Symphony Orchestra during the 1967 Berkshire Festival. The daughter of a tenor, she was born in Pennsylvania and grew up in Los Angeles, where she still makes her home. Her father was her first teacher; later she majored in singing at the University of Southern California, then attended master classes given by Lotte Lehmann. One of her early professional engagements was with Stravinsky, and she has often performed with the composer since.

After several years in Europe — in Germany, Austria and Italy — Marilyn Horne returned to the United States in 1960, and made her debut with the San Francisco Opera as Marie in *Wozzeck.* Four years later her first appearance at the Royal Opera House, Covent Garden, won her extraordinary acclaim. She has now attained international recognition through her appearances and many recordings for London. Her husband is Henry Lewis.

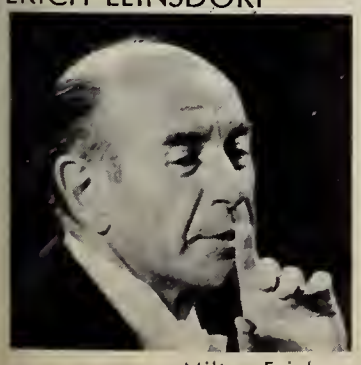
THE PRELUDE ARTISTS

Now in their fifth season, THE BOSTON SYMPHONY CHAMBER PLAYERS have become known throughout the world for their presentation not only of standard repertoire pieces, but also of works demanding the talents of so varied a group of virtuoso players. They have appeared many times in Boston and throughout New England. Their travels have also taken them to New York, Washington, Kansas City, Denver and cities in Arizona, California, Louisiana, New Jersey and Illinois. Under the auspices of the State Department they presented twenty concerts in the Soviet Union, four in Germany and two in London in the spring of 1967. Audiences and critics everywhere received them with extraordinary warmth.

In 1968 the Chamber Players' travels took them to St Thomas and St Croix for concerts and master classes, and on to Winter Park and the University of Florida in Gainesville for a series of concerts and seminars. They have been invited to return to Gainesville next season. This past spring the Players gave an experimental series of twenty concerts and classes in Boston and Newton Public Schools, most of them before underprivileged children. They also completed the first two installments of a projected series of six programs for educational television.

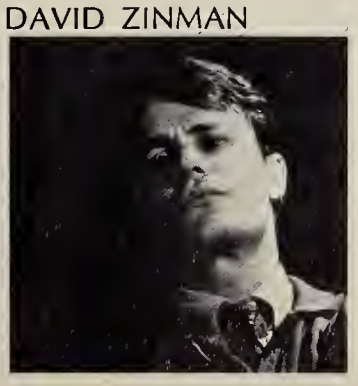
GILBERT KALISH, who has been pianist with the Boston Symphony Chamber Players during the 1968-1969 season and is a member of the faculty of the Berkshire Music Center, was born in New York City. A graduate of Columbia University, he studied piano with Julius Hereford, Isabelle Vengerova and Leonard Shure. He made his debut in New York in 1962, and since that time has made appearances in recital and as soloist with orchestras in the United States and Europe. As a chamber music player, Gilbert Kalish has played with many distinguished groups, the Fine Arts and Philadelphia String Quartets and the Clarion Wind Quintet among them. He has been the pianist of the Contemporary Chamber Ensemble in residence at Rutgers University, and is on the faculty of Swarthmore College. He has recorded for Concertdisc, CRI, Folkways and Columbia Records.

ERICH LEINSDORF



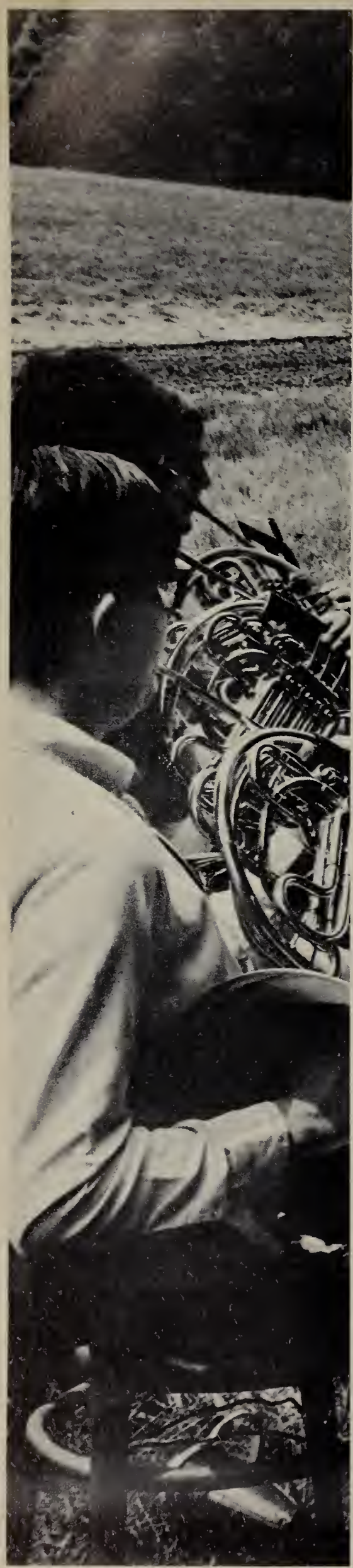
Milton Feinberg

DAVID ZINMAN



HENRY LEWIS

MARILYN HORNE



THE COMING WEEK AT TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

BERKSHIRE MUSIC CENTER
ERICH LEINSDORF *Director*

Sunday August 17

10 am
Theatre
BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed by members of the Center

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
HENRY LEWIS *conductor*
for program see page 21

9 pm
Shed
BERKSHIRE MUSIC CENTER ORCHESTRA*
ERICH LEINSDORF *conductor*
BERG Wozzeck

Monday August 18

9 pm
Theatre
BERKSHIRE MUSIC CENTER COMPOSERS' FORUM
Music by composers working in the Fellowship Program of the Center performed by members of the Center

Tuesday August 19

8 pm
Shed
BERKSHIRE MUSIC CENTER
TANGLEWOOD-ON-PARADE GALA CONCERT

Wednesday August 20

9 pm
Theatre
BERKSHIRE MUSIC CENTER ORCHESTRA
CHARLES WILSON *conductor*

Thursday August 21

9 pm
Theatre
BERKSHIRE MUSIC CENTER VOCAL MUSIC CONCERT
Operatic scenes for solo voices and small vocal ensembles performed by members of the Center

Friday August 22

7 pm
Shed
WEEKEND PRELUDE
Music by Vivaldi, Strauss and Schubert
BEVERLY SILLS, CHARLES WILSON

9 pm
Shed
BOSTON SYMPHONY ORCHESTRA
MILTON KATIMS *conductor*
ROSSINI Overture to 'La Gazza Ladra'
TCHAIKOVSKY Symphony no. 4 in F minor op. 36
VAUGHAN WILLIAMS Fantasia on a theme by Thomas Tallis
RAVEL 'Daphnis et Chloé' suite no. 2

Saturday August 23

10.30 am
Shed
BOSTON SYMPHONY ORCHESTRA
Open rehearsal
ERICH LEINSDORF *conductor*

2.30 pm
Theatre
BERKSHIRE MUSIC CENTER ORCHESTRA
conducted by The Conducting Fellows

8 pm
Shed
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
VARESE Déserts
BEETHOVEN Piano concerto no. 4 in G op. 58
MALCOLM FRAGER
STRAVINSKY Suite from 'The Firebird'

THE COMING WEEK AT TANGLEWOOD

Sunday August 24

10 am Theatre	BERKSHIRE MUSIC CENTER CHAMBER MUSIC Music for small ensembles performed by members of the Center	
2.30 pm Shed	BOSTON SYMPHONY ORCHESTRA ERICH LEINSDORF *conductor*	
	BERLIOZ	Royal hunt and storm from 'Les Troyens'
	BEETHOVEN	Symphony no. 9 in D minor op. 125 BEVERLY SILLS, FLORENCE KOPLEFF, JOHN ALEXANDER, JUSTINO DIAZ, TANGLEWOOD CHOIR, BERKSHIRE CHORUS

programs subject to change

Ticket prices for **Boston Symphony Orchestra concerts:** general admission **$3**; reserved seats $3.50, 4.50, 5.50, 6.50, 7, 7.50, 8 and 8.50 (box seat). Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is $2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Ticket prices for **Contemporary Trends concerts:** general admission **$3**; reserved seats $4, 4.50, 5, 5.50, 6 and 6.50 (box seat).

Tickets for Contemporary Trends concerts can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the BMC schedule have been a Festival of Contemporary Music, including the world premières of four works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

The Berkshire Music Center is in part supported through the generosity of the Tanglewood Friends. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events, with the exception of the Contemporary Trends concerts, without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event, except the Contemporary Trends concerts, for which the ticket prices are listed above, are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

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BERKSHIRE FESTIVAL 1969

Friday August 22 1969 at 7 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

BEVERLY SILLS *soprano*
CHARLES WILSON *piano and harpsichord*
MARTIN HOHERMAN *cello*
GINO CIOFFI *clarinet*

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first performances in the United States

STRAUSS (1864 - 1949)
Ich schwebe op. 48 no. 2
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Breit' über mein Haupt op. 19 no. 2

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Der Hirt auf dem Felsen op. 129

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BERKSHIRE FESTIVAL 1969

Friday August 22 1969 at 9 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

MILTON KATIMS *conductor*

ROSSINI	Overture to 'La gazza ladra'
TCHAIKOVSKY	Symphony no. 4 in F minor op. 36* Andante sostenuto - moderato con anima Andantino in modo di canzona Scherzo: allegro (pizzicato ostinato) Finale: allegro con fuoco

intermission

VAUGHAN WILLIAMS	Fantasia on a theme by Thomas Tallis for double string orchestra
RAVEL	Daphnis et Chloé - suite no. 2* Lever du jour (Daybreak) Pantomime (Mime) Danse générale (General dance)

The program notes for tonight's concert begin on page 22

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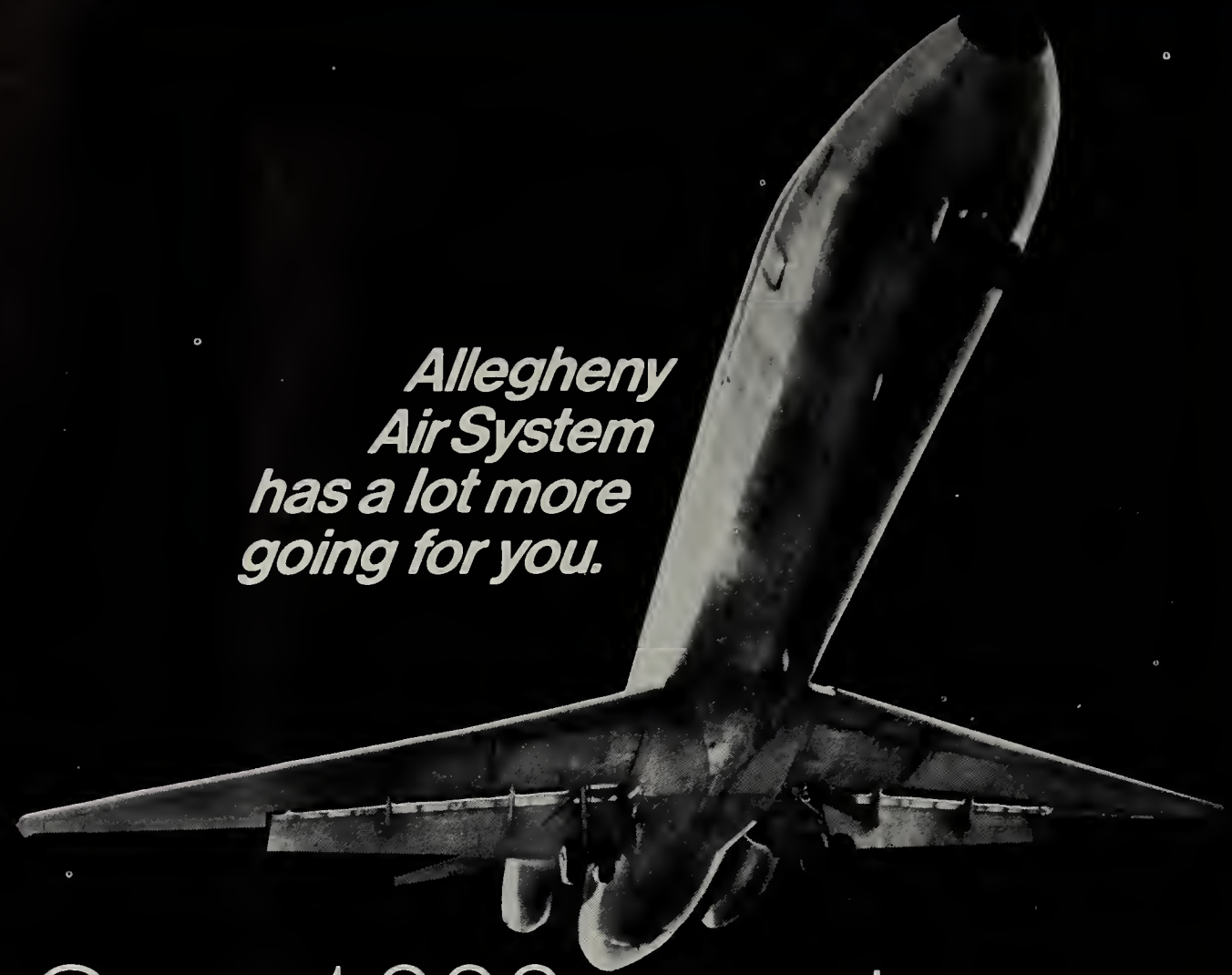

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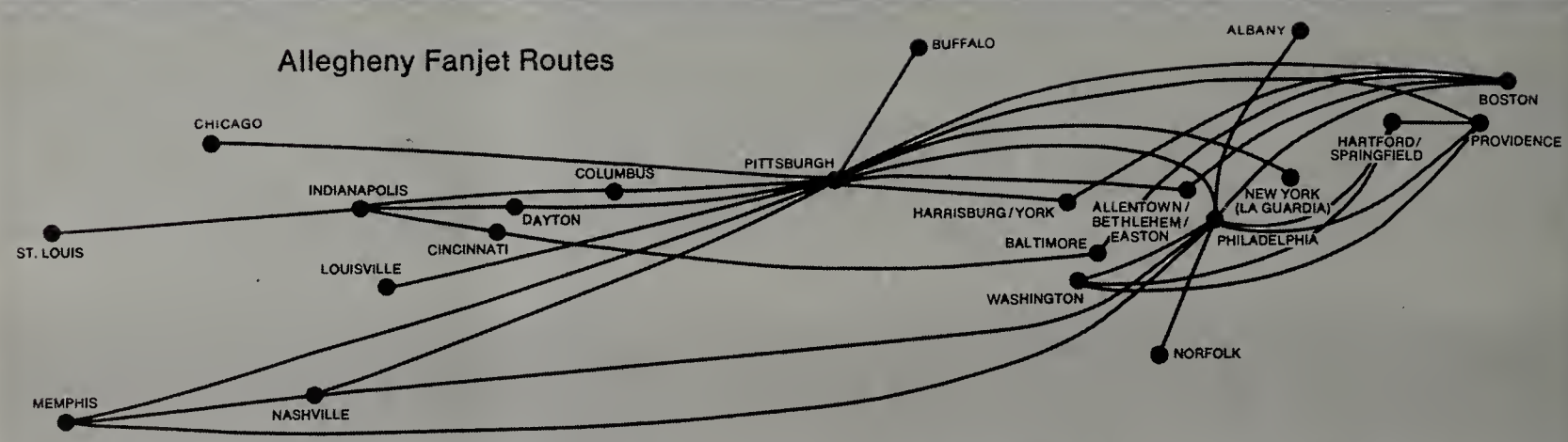

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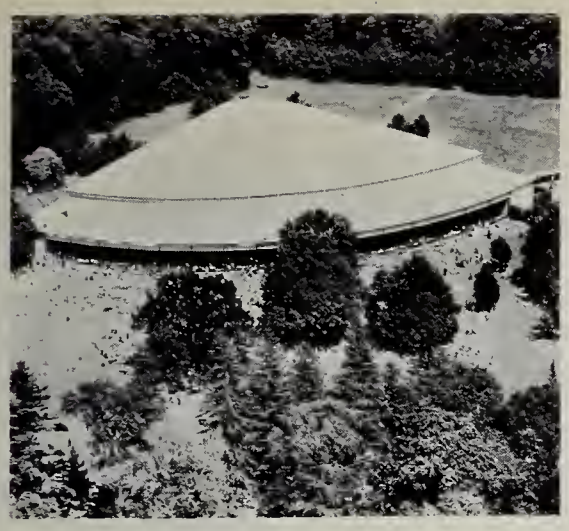

BERKSHIRE FESTIVAL 1969

Saturday August 23 1969 at 8 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

VARÈSE — Déserts for orchestra and three interpolations of electronically organized sound (pre-recorded on tape)†

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BEETHOVEN — Piano concerto no. 4 in G op. 58*

Allegro moderato
Andante con moto
Rondo: vivace

MALCOLM FRAGER

intermission

STRAVINSKY — Suite from the ballet 'The Firebird'*

Introduction: enchanted garden of Kashchei and dance of the Firebird - Entreaties of the Firebird - The game of the Princesses with the golden apples - Round of the Princesses - Infernal dance of all the subjects of Kashchei - Lullaby - Finale

Malcolm Frager plays the Steinway piano

The program notes for tonight's concert begin on page 25

†The amplifiers and loudspeakers used for the reproduction of the electronic interpolations have been loaned by Acoustic Research of Cambridge, Massachusetts

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BERKSHIRE FESTIVAL 1969

Sunday August 24 1969 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

BERLIOZ — Royal hunt and storm from 'Les Troyens'*

intermission

BEETHOVEN — Symphony no. 9 in D minor op. 125*

1. Allegro ma non troppo, un poco maestoso
2. Molto vivace - presto
3. Adagio molto e cantabile
4. Presto - allegro
   Allegro assai
   Presto
   Baritone recitative
   Quartet and chorus: allegro assai
   Tenor solo and chorus: allegro assai vivace, alla marcia
   Chorus: andante maestoso
   Adagio ma non troppo, ma divoto
   Allegro energico, sempre ben marcato
   Quartet and chorus: allegro ma non tanto
   Chorus: prestissimo

BEVERLY SILLS *soprano*
FLORENCE KOPLEFF *contralto*
JOHN ALEXANDER *tenor*
JUSTINO DIAZ *bass*
TANGLEWOOD CHOIR
BERKSHIRE CHORUS
CHARLES WILSON *Director*
JOHN OLIVER *Assistant Director*
CHORUS PRO MUSICA
ALFRED NASH PATTERSON *Director*

The program notes for this afternoon's concert begin on page 27

The text and translation of Schiller's *Ode to joy* are printed on page 30

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dining guide

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Program notes for Friday August 22

by John N. Burk

GIOACCHINO ROSSINI 1792-1868
Overture to 'La gazza ladra'

The overtures of Rossini have a special champion in Francis Toye, the English biographer of this composer. 'The most important overtures,' he wrote, 'rescued at long last from the embraces of tired military bands on the piers of depressing seaside resorts, are beginning to creep back once again into the programs of our more enterprising concerts.' Mr Toye goes further in reference to the whole opera *La gazza ladra,* which Rossini composed in 1817. He calls it 'an exceedingly interesting work, with a real dramatic unity between words and music. Its weaknesses and incongruities are few; its merits remarkable. Though it had a long life, especially in France, it seems now to be almost, if not quite, dead. But of all the forgotten operas by Rossini, it is one of the most likely perhaps to repay the trouble of resuscitation.'

Mr Toye is fortified in his assertion, no doubt, by the widespread, if recurring, vogue of the opera through the century past, as well as by the dramatic fidelity of the music and its several delightful airs. The theatrical appeal of the subject did much to assure the success of *La gazza ladra* from the very start. The French play, known in England as 'The maid and the magpie', told of a little servant girl who is condemned to death for the theft of a silver spoon. Only her father could exonerate her, but he is a deserter from the army and she accepts the verdict in silence rather than subject him to arrest. It is discovered at the last moment that the spoon has been taken by her pet magpie, and hidden in its nest.

La gazza ladra was sufficiently well known to be done in New York as a parody in 1840, under the title 'The cat's in the larder', or 'The maid with a parasol'. The Overture, of course, has had a career of its own apart from the opera. An old program of a minstrel show names it 'The gas ladder'. Lawrence Gilman contributes to this record of curiosities with the notation of 'probably the first concert performance of the Overture in New York' on October 12 1825: ' "At Mr Huerta's concert at the Concert Room, corner Reed Street and Broadway, opposite Washington Hall" when the Overture was played on the piano "by a young lady with an accompaniment" — an accompaniment of what, history does not tell us.'

PETER ILYICH TCHAIKOVSKY 1840-1893
Symphony no. 4 in F minor op. 36

The year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a program. It may be worth inquiring to what extent the Fourth symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of program in the Fourth. He voluntarily gave to the world no clue to any of the last three, beyond the mere word *'Pathétique'* for the Sixth, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a program for the Fourth, writing confidentially to Mme von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneyev: 'Of course my symphony is program music, but it would be impossible to give the program in words; it would appear ludicrous and only raise a smile.' The program devolves upon the cyclic brass theme of 'inexorable fate'

which opens the work and recurs at the end. Again, a fragmentary sketch of a program for the Fifth symphony has been discovered, in which 'fate' is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out the Fourth symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante, to whom he was ashamed to confess his abnormality, was that he could not honorably withdraw from his promise). 'We cannot escape our fate,' he said in his letter, 'and there was something fatalistic about my meeting with this girl.' Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to his letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme. Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days of his troubles seemed to him as he looked back (in a letter to Mme von Meck of January 25 1878) 'a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-power. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity.' It was his music, specifically his symphony to which he clung in desperation, that restored his 'sane self'.

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outline of the Fourth symphony — music far surpassing anything he had done in brilliance and exultant strength.

RALPH VAUGHAN WILLIAMS 1872-1958
Fantasia on a theme by Thomas Tallis

'The Fantasia is scored for string orchestra divided into three sections,' so the composer explains. '(1) Full body of strings. (2) Small orchestra of nine players. (3) Solo quartet. These three bodies of players are used in various ways, sometimes playing as one body, sometimes antiphonally, and sometimes accompanying each other.' Vaughan Williams in the score specifies the second orchestra as consisting of nine players, 'two first violin players, two second violin players, two viola players, two violoncello players, and one doublebass player. . . . The solo parts are to be played by the leader of each group.

In 1567, Thomas Tallis, Gentleman of the Chapel Royal in the Court of Elizabeth of England, wrote eight tunes, each in a different mode, for the Metrical Psalter of Archbishop Parker. The Psalter, which is now housed in the British Museum, shows the tunes in four-part harmony, each part printed separately. The *cantus firmus,* according to the following note, is in the tenor part: 'The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater

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queers, [See the German quer - cross, transverse, oblique.] or to such as will syng or play priuatelye.' Of the eight tunes, Vaughan Williams has chosen the third for the subject of his Fantasia. Each of them, and its corresponding mode, is characterized in the following eight rhyming lines:

'The first is meeke: deuout to see,
The second sad: in maiesty.
The third doth rage: a roughly brayth,
The fourth doth fawne: and flattry playth.
The fyfth delight: and laugheth the more,
The sixth bewayleth: it weepeth full sore.
The seuenth tredeth stoute: in froward race,
The eyghte goeth milde: in modest pace.'

Hearers of the twentieth century may look in vain for any suggestion of raging or rough braying in the tune of Vaughan Williams' choice.

'Although this Fantasy may vividly conjure up for the hearer the England of Henry VIII, or of Elizabeth,' wrote Eric Blom, in his illuminating notes for the program of the BBC Orchestra, 'it must be listened to as a modern work and, but for the theme it borrows, an entirely original composition. Its form, however, approximates one that was current in Tallis's own time — the fantasia or fancy for a consort of viols. It flourished greatly in the first half of the seventeenth century and was revised by Purcell near its end.'

Vaughan Williams gives the indication *'largo sostenuto',* and opens his Fantasia softly with chords for the full orchestra, followed by a foreshadowing of the theme in the lower strings. The theme is then fully stated *largamente* under tremolo chords of the violins. A restatement with an ornamental figure in the second violins leads to a cadence and a portion where the first orchestra and the second, its slighter 'echo', here muted, play alternate phrases in antiphonal fashion. Then, over the alternate groups, there is heard a portion of the tune newly developed by the viola solo and the violin solo in turn. The solo quartet also enters, and a varied fabric is woven between the different groups. By these divisions of large and small groups and solos, a rich variety of tone color is obtained.

MAURICE RAVEL 1875-1937
Daphnis et Chloé - suite no. 2

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as 'a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghilev. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

'The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.'

The story comes from a document of ancient Greece, and is attributed to the sophist Longus, who lived in the second or third century AD. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print.

In the third part of the ballet (which is the second suite) the scene is a country meadow. It is night. Daphnis, mourning his lost Chloe, is prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe re-enact the story

of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

Program notes for Saturday August 23

EDGARD VARÈSE 1883-1965

Déserts for orchestra and three interpolations of electronically organized sound (pre-recorded on tape)

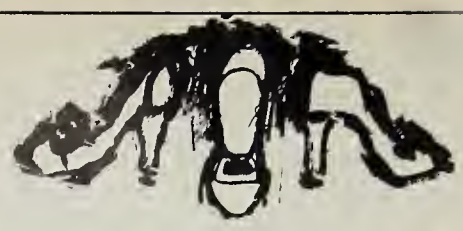
'The sage of Sullivan Street', we called him in those halcyon Greenwich Village years of such tender memory. He loved the cacophony of Manhattan, where he had owned his brownstone home since the mid-1920s; for literally the second half of his life he was a New Yorker. Sometimes he went away, but he always came back.

If the writer may be permitted a few words of personal reminiscence: Varèse was well into his sixties when we met for the first time pursuant to the historic recording (made in the spring of 1950 under Frederic Waldman) which was to introduce his works to a generation better prepared to accept them than my own had been. Years before, as a teen-ager of omnivorous auditory appetite, I had prized the sonically inadequate but nevertheless exciting shellac discs on which Nicolas Slonimsky conducted *Ionisation* and *Octandre*. As far as I was concerned, therefore, Varèse was already a great and famous man; no matter that his name was quite unknown to concertgoers. You can imagine my sense of awe when I found myself in the actual presence of this illustrious personage who, in his own far-away youth, had known as peers such men as Mahler, Debussy, Busoni, the pre-*Rosenkavalier* Richard Strauss, Massenet, the pre-*Pierrot* Schoenberg, Satie — it was music history come to life!

This is not the place to recount my conversations with Varèse. But I do beg leave to say, as a relevant preface to any first hearing of his music, that he was among the wisest of men, unless wisdom by definition must include an openness to compromise in any dispute perceived as involving integrity or principle. For the word 'compromise' simply did not exist in his artistic lexicon, which of course helps to explain why his time was so long coming. That, and the belated development of magnetic recording tape — for which Varèse had been ready and waiting through much of the twentieth century. Then, suddenly, the world of science caught up with his aesthetic and made possible some of the parasonority he had been hearing in his imagination before electronics itself had begun to be born. All at once those tremendous reserves of energy were called upon as they never had been before. To the piano and the work table were added a tape recorder, and the lights burned late at 188 Sullivan Street. The composer's almost mystic faith in the viability of electromusic may have been hopelessly unrequited for decades, but the day came in 1954 when he could declare that love's labor was not lost. For good or ill it had borne its first fruit — a score for orchestra and 'organized sounds' entitled *Déserts*.

Varèse was seventy-one when he completed *Déserts*. He would live and work for another ten years. *Déserts* had been conceived as the concert version of a motion picture that was, however, to be made only after the score was completed. (The film never was accomplished.) Fernand Ouellette, the composer's biographer, writes:

'Visually, the film was to reveal several aspects of the desert or wilderness: the deserts of earth (sand, snow); the deserts of the sea; the deserts of outer space (galaxies, nebulae, etc); but particularly *the deserts in the mind of man*. . . . But let us not forget that this work had been ripening in [the composer's] unconscious since 1936 or 1937. . . . One thinks of Miguel de Unamuno's conclusion to his work of fire and sword, *Del Sentimiento Trágico de la Vide en los Hombres y en los*



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Pueblos: "But the desert hears, though men do not hear, and will be transformed one day into a forest of sound. . . ." With Varèse, the desert was transmuted into disaster, into the sounds of despair. A forest of din and even more terrible silences. . . . [But] *Déserts* is not a description, *Déserts* stands beyond events. It is *suffering, horror, and desolation themselves* that Varèse is expressing. . . .'

The composer himself described *Déserts* in these terms: 'The work progresses in opposing planes and volumes. Movement is created by the exactly calculated intensities and tensions which function in opposition to one another; the term "intensity" referring to the desired acoustical result, the word "tension" to the size of the interval employed.' The 'organized sounds' are recorded on two tracks for playback stereophonically; Varèse tells us that 'the tapes are interpolated into the musical development at three points in antiphonal form.'

Serious students would be well advised to seek out the article on Varèse in *The Musical Quarterly* for April 1966. Its author, the composer Chou Wen-chung, was himself a disciple and close associate; obviously he writes with special authority. 'A *chef d'école* Varèse was not', he concludes touchingly; 'To think of sound as "living" and musical space as "open" was all that he taught.'

That it was perhaps a lesson of vast magnitude, born of a prophetic vision, may be inferred from an epigram coined in 1963. The occasion was a banquet at which Varèse, then in his eightieth year, became the first recipient of the Koussevitzky International Recording Award. One of the tributes may be worth pondering in this epoch when the earth is being seen, finally, in the perspective of the cosmos. The speaker was composer Otto Luening. The guest of honor, he said, was really the *first* of the astronauts.

James Lyons

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LUDWIG VAN BEETHOVEN 1770-1827
Piano concerto no. 4 in G op. 58

Beethoven offered his Fourth concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established. It was first performed at one of two private concerts in the house of his patron Prince Lobkowitz, in March of 1807. Other works heard at these two gatherings, and likewise announced as 'new', were the Fourth symphony and the *Coriolanus* Overture. The first public performance of the Concerto was at that famous 'Academy' on December 22 1808 — the semi-fiasco at which the Fifth and Sixth symphonies and the Choral fantasia were all heard for the first time. Beethoven played the solo part in the concerto and fantasia, Seyfried conducting. At a concert on the next night for the benefit of 'Widows and Orphans', the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. 'Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry.'

Of the further history of the G major — a Cinderella of concertos! — Sir George Grove relates: 'It remained for many years comparatively unknown. Between the less difficult C minor (no. 3) and the more imposing E flat (no. 5) it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance which took place on November 3 1836:

'This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing—afraid of making the least noise!'

John N. Burk

IGOR STRAVINSKY born 1882
Suite from the ballet 'The Firebird'

Stravinsky tells in his memoirs how he was drawn into the circle of which Diaghilev was the center and dynamo. Diaghilev had sensed at once the promise of the composer of the *Scherzo fantastique* and the *Feu d'artifice* which he had heard at a Siloti concert in the winter of 1909.

In the process of forming a ballet company he ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work upon his opera *Le rossignol,* which he had begun under the eye of his master, Rimsky-Korsakov, who had died in June 1908. It was at this point that Diaghilev handed to him the commission for *L'oiseau de feu.*

Stravinsky went to Paris for the first performance on June 25 1910, where, he tells us in his memoirs, he made his first acquaintance with that city. His ballet which, needless to say, excited Paris as resplendently new music superbly produced, was an ideal introduction.

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them he finally discloses himself. They tell him that the castle belongs to the terrible Kashchei, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kashchei with his train of grotesque and deformed subjects marching towards him in pompous procession. Kashchei attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Firebird, who causes Kashchei and his retinue to dance until they drop exhausted. The secret of Kashchei's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kashchei and his crew sway with it. At last the egg is dashed to the ground; Kashchei dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

John N. Burk

Program notes for Sunday August 24
by John N. Burk

HECTOR BERLIOZ 1803-1869
Royal hunt and storm from 'Les Troyens'

Berlioz intended his 'Royal hunt and storm' to depict the moment in *The Trojans* when Aeneas and Dido are driven by a storm, which Venus has contrived, into a cave where their love is consummated.

According to the stage directions, Naiads are seen 'sporting among the reeds'. A hunting fanfare frightens and disperses them. The hunter

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is seen but with the coming of the storm he takes shelter. 'A thunderbolt falls, shatters an oak and fires it, whereupon sylvan creatures and Satyrs brandish the blazing branches as nuptial torches.' The cries of nymphs are heard calling prophetically 'Italy! Italy!' The tempest dies away with a last echo of the hunting call. The cries of *'Italie'* are of the greatest significance to a listener immediately aware of the whole opera. The founding of a new empire is the destiny, the solemn obligation laid upon the Trojan host, and the same cry precedes the appearance of the ghosts of the slain heroes of Troy to warn the diverted Aeneas of his mission.

Berlioz probably had a special intent in naming this a 'Descriptive symphony'. It does not find a suitable place in the succession of acts, but is rather a separate tone poem, drawing the crux of the tragedy into a sort of separate musical entity. Ernest Newman has pointed out how this episode is 'the point of supreme tension and supreme significance. These qualities it derives from the fact that the now unbalanced Dido decides to *marry* Aeneas, so making him King of Carthage. With this resolution Dido has signed her own death warrant: Carthage, we are given clearly to understand, will not tolerate a Trojan king, while the plan does not agree with the artful schemes of either of the double-dealing goddesses, Juno and Venus. So Dido has let herself be caught in a net from which she cannot escape. The shades of Priam, Hector and other Trojan heroes for the last time exhort Aeneas to fulfill his Roman destiny. He obeys, and Dido is doomed.'

From the first, Berlioz had doubts about the suitability of this 'Symphony' within the opera. He wrote on the manuscript: 'In case the theatre is not big enough to allow the animated and grand stage business of this interlude, if one cannot obtain chorus women to run about the stage with dishevelled hair, and chorus men dressed as Fauns and Satyrs to indulge themselves in grotesque gambols . . . if the firemen are afraid of fire, the machinists afraid of water, the director afraid of everything, this symphony should be wholly suppressed. Furthermore for a good performance a powerful orchestra, one seldom found in opera houses, is necessary.'

His misgivings were justified. At the first performance in the Théâtre Lyrique, according to Berlioz' Memoirs, 'the interlude of the chase was wretchedly managed. They gave me a painted torrent instead of several real waterfalls; the dancing Satyrs were represented by a group of little twelve-year-old girls; they did not hold the burning branches, for the firemen objected from fear of fire. The Nymphs did not run wildly across the forest, shouting "Italy!"; the female chorus was placed in the wings and their cries were not heard in the hall; the thunder was scarcely heard when the bolt fell, although the orchestra was small and feeble. The machinist demanded at least forty minutes to shift the scene after this pitiful parody.' The interlude as a concert number without these visual distractions has had a different fate.

LUDWIG VAN BEETHOVEN 1770-1827
Symphony no. 9 in D minor op. 125

The Ninth symphony was the result of long germination. It was Beethoven's most ambitious venture, his heroic attempt to bring together the elements of his life work, to give each symphonic movement a broader and more elevated expression than ever before, to reconcile symphonic and choral writing, to mate the power of the word with the free expressiveness of his beloved instruments. In the finale he strove mightily to solve his problem. Did he actually solve it, and find the satisfactory fusion of every force at his command to carry his mighty thesis? There are those who say he did not. The score, like Schiller's lines, is a challenge, and Beethoven's challenge is an adventure rather than a solution. It is not to be judged with a scrupulous academic eye, or set up as a model. It is roughhewn, even reckless; it can sweep all before it, carry the singers over their difficulties, and carry the audience in its headlong course.

The finale is no mere setting of a text. It would be just to say that Beethoven sought a text to suit his musical intent rather than to exalt

Schiller or give us a sermon on universal brotherhood. This concept and Schiller's inspiring lines excited him, but he seized them as material to his purpose. As the instrumental movements strive in each case to bring each component part of the symphony as a form to its fullest, its definitive expression, the choral finale strives to lift the whole to its highest point. The spirit of this finale does not reveal a new Beethoven, but the known Beethoven of the earlier symphonies, now more highly charged, newly ambitious, in the questing spirit of his last years. The finale of the Ninth is still the joyous culmination familiar in previous works. The finales of the 'Eroica', the Fifth and the Seventh symphonies are also proclamations, wordless odes to joy.

It was during his student days in Bonn that Beethoven had fastened upon Schiller's poem, and for a long time it remained a vague and unpursued notation in his sketchbooks. The heady sense of liberation in the verses must have appealed to him as they appealed to every German. They were in the spirit of the times, the spirit that had swept Europe and America, and Beethoven belonged to his time. He was no politician, nor the kind to discourse learnedly in such phrases as 'the brotherhood of man'. He was an idealist on such subjects as man, God, and the universe, but a practicing rather than a prating one, whose faith found concrete, powerful, vivid expression in tones. As Berlioz wrote of the choral finale, 'The joy is now religious, grave, and immense'. Such round and ringing phrases as *'Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!'* ('Millions, myriads, rise and gather! Share this universal kiss!') have become, with the power of massed voices, a provocation to stir actual millions of listeners through the years as a summons to a noble concept. That concept was never as urgent, as indispensable to the future as it is today.

The Symphony is indeed the composer's effort to draw into a single work the musical experience of his life. Romain Rolland in his book *La neuvième symphonie* (1941) stresses the Ninth symphony as a 'summation' *('une somme de vie')* rather than as the forward-looking work Beethoven would have given us as a younger man. He wrote: 'The Ninth symphony is a confluence. In it there are brought together and commingled the numerous currents from far back, from various sources, from the dreams and wishes of men in all ages. One might also say that it looks back upon the eight symphonies preceding, and so builds its summit from the past. The long period which transpired between the Eighth symphony and the Ninth has given it range and perspective, made it a life's summation. It is not the true mirror of that life; it reflects rather a spirit aged, full of wounds, which has seen the end, often bitter and deceptive, of experience, of hope. The music is often shadowed, it is without the power of young illusion. It seeks fresh life, looks toward new horizons, but nothing is quite as before. There is lacking the abandon of young love, of young pride and ambition — even of young suffering. The composer finds instead a present which is incomparably godlike — he has found the magic power of the aging Prospero, and with it — almost apart — new life forces.'

The Ninth symphony is thus retrospective, a drawing together of accumulated power from a life's experience, the use of building materials not new. No more than seven years later Berlioz would plot another 'new path' for music in his *Symphonie fantastique*. But it would be quite wrong to regard the Ninth as a sort of stupendous final curtain to an epoch. While it could not be directly emulated, it had a tremendous effect on the future course of music. It planted in many a composer an irresistible urge toward grandeur. Wagner regarded it with mystic awe. Brahms trembled before the task of adding another to the immortal nine. It can be questioned whether Bruckner and Mahler would have undertaken their grandiose symphonic schemes without the choral Ninth to excite their imaginations. While offering no specific usable material, it fired the ambition for immensity through a whole Romantic century.

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Oh Joy, we hail Thee!

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum.

Joy, thou spark from heav'n immortal
Daughter of Elysium!
Drunk with fire, toward Heaven advancing
Goddess, to thy shrine we come.

Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Thy sweet magic brings together
What stern Custom spreads afar;
All mankind knows all men brothers
Where thy happy wing-beats are.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!

He whose luck has been so golden
Friend to have and friend to be,
He that's won a noble woman,
Join us in our jubilee.

Ja — wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.
Freude trinken alle Wesen
An den Brüsten der Natur;
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Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Oh if there is any being
Who may call one heart his own
Let him join us, or else, weeping,
Steal away to weep alone.
Nature's milk of joy all creatures
Drink from that full breast of hers;
All things evil, all things lovely,
Rose-clad, are her followers.
Kisses are her gift, and vine-leaves,
Lasting friend on life's long road;
Joy the humblest worm is given,
Joy, the Seraph, dwells with God.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad as the suns that God sent flying
Down their paths of glorious space,
Brothers, now forget all sadness
Joyful run your hero's race.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt
Muss ein lieber Vater wohnen!

O embrace now all you millions,
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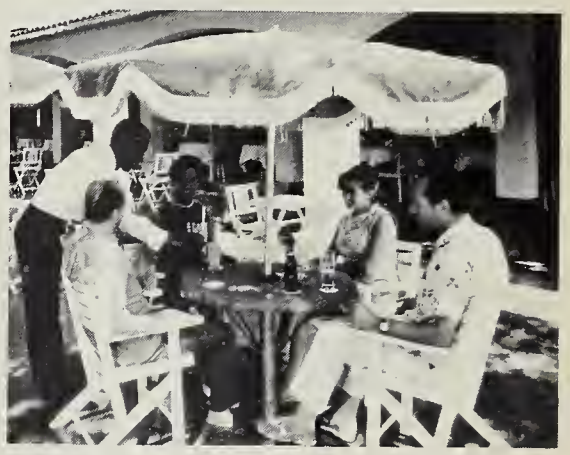

The staff of the Chatham Hotel include: (left to right) George Kahl, Resident Mgr.; Jean Carvalho, Travel Desk; Rosanne Gilbert, Reservations Mgr.; Nelson Vickers, General Mgr.

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THE MUSIC DIRECTOR

The performance of Beethoven's Ninth symphony on Sunday August 24 marks the end of ERICH LEINSDORF's tenure as Music Director of the Boston Symphony Orchestra. During his seven years with the Orchestra he has made a significant contribution to American musical life. Under his leadership the Orchestra has presented many premières and revived many forgotten works. Among the latter have been the complete Schumann *Faust*, the original versions of Beethoven's *Fidelio* and Strauss's *Ariadne auf Naxos*, and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières have been works like Britten's *War requiem* and *Cello symphony*, the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra*, and Piston's Symphony no. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, Erich Leinsdorf has found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Così fan tutte*, a Grammy award winner, Verdi's *Masked ball*, and *Salome* by Strauss, soon to be released. During the past months Erich Leinsdorf has conducted in Frankfurt and Lausanne, and a few days before returning to the United States for the opening of the 1969 Berkshire Festival, he led the London Symphony Orchestra in their 65th anniversary concert.

Erich Leinsdorf will have conducted 709 concerts with the Boston Symphony Orchestra as Music Director, and will have performed 429 different works by 96 composers. In the program book for Erich Leinsdorf's final concert in Boston of the 1968 - 1969 season, Talcott M. Banks, President of the Board of Trustees of the Boston Symphony Orchestra, wrote:

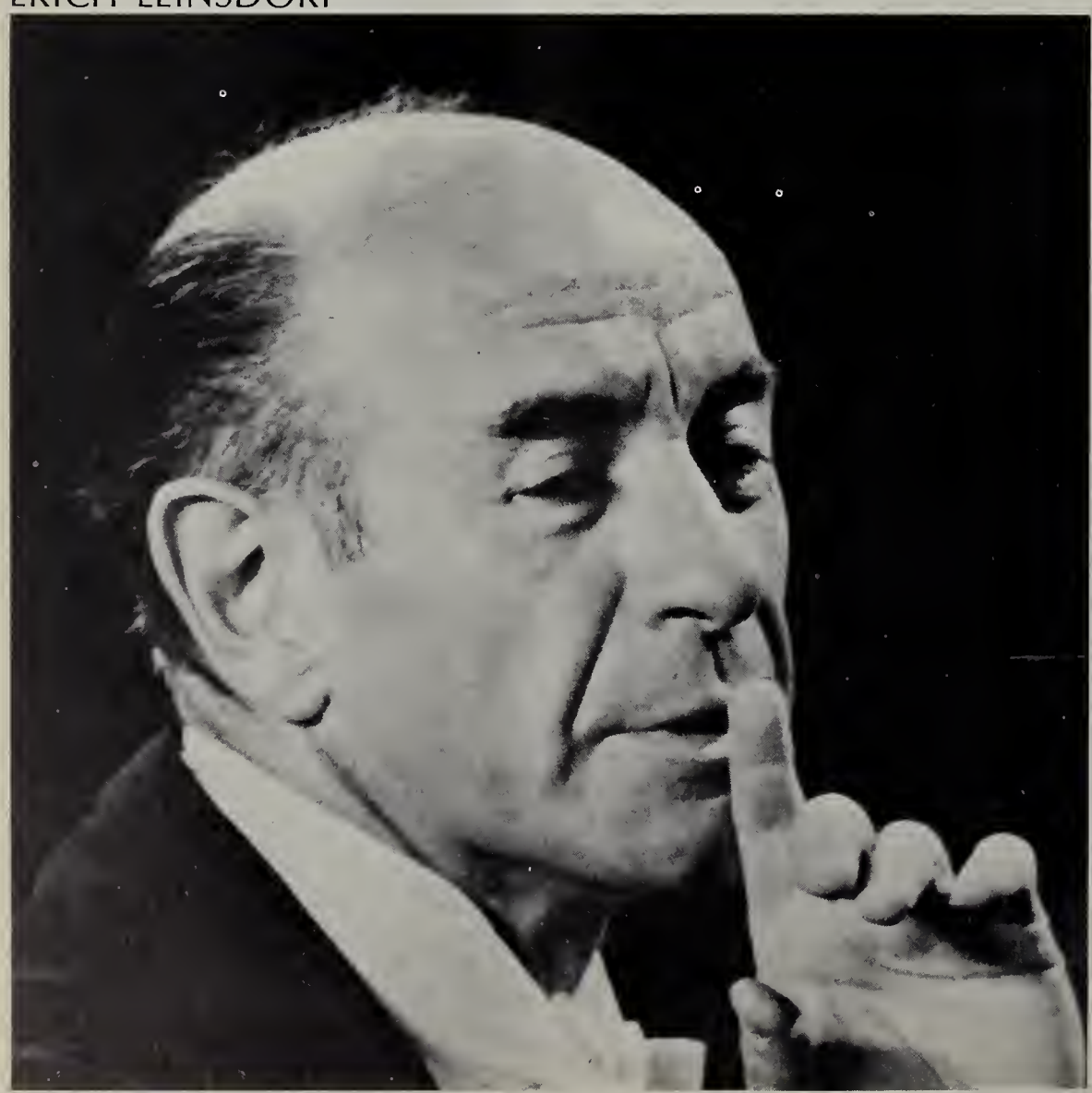
'The Trustees wish to express their gratitude to Erich Leinsdorf for his seven years of devoted service to the Orchestra. Mr Leinsdorf has asked that a sum of money be given to Biafran relief in place of the formal presentation which had been planned, and in accord with his wishes the Trustees are arranging such a donation in his honor.

'Mr Leinsdorf's years as our Music Director have been distinguished not only for the comprehensive range of orchestral music he has presented but also for the breadth and depth of his scholarship and that musical integrity which is the finest attribute of an artist.

'Boston and our tour cities have been the beneficiaries of Mr Leinsdorf's extraordinary knowledge and mastery of symphonic literature which has brought to us many works, both old and new, which have broadened our experience and given rare musical pleasure. Under his direction there have been striking innovations in the Festival concerts at Tanglewood. His exceptional gifts as a teacher have brought about reorganization of the Berkshire Music Center which has furthered the careers of many students of music and future members of the symphony orchestras of this and other nations.

'The Trustees extend their warmest wishes to Mr Leinsdorf for his future, and we look forward with pleasure to welcoming him as guest conductor through many coming seasons.'

ERICH LEINSDORF



Milton Feinberg

THE GUEST CONDUCTOR

MILTON KATIMS, Musical Director and Conductor of the Seattle Symphony Orchestra since 1954, was born in New York. After graduation from Columbia University in music and psychology, he began his professional career as a violist. He often appeared with the Budapest and New York Quartets, and in 1943 became principal viola of the NBC Symphony. Four years later Arturo Toscanini invited him to conduct the Orchestra as a guest, and he directed many concerts before Toscanini retired in 1954. Between his heavy commitments in Seattle, where he conducts more than 100 concerts each year, Milton Katims has conducted many of the world's major orchestras, the Cleveland Orchestra, the Detroit Symphony, the Philadelphia Orchestra, the Chicago Symphony, the Japan Philharmonic and the Israel Philharmonic among them. He makes his debut this weekend with the Boston Symphony.

THE SOLOISTS

Since her debut with the New York City Opera in the 1955-56 season, BEVERLY SILLS has appeared in opera in all parts of the United States, Europe and South America. Among the foreign companies have been the Vienna Staatsoper, the Teatro Colon in Buenos Aires and, most recently, La Scala in Milan, where in April this year she sang the leading female role in Rossini's *The siege of Corinth*. Already established as one of the leading singing-actresses in the lyric repertoire, she entered the field of bel canto coloratura in the autumn of 1966, when she sang Cleopatra in the New York City Opera's production of Handel's *Giulio Cesare*. This success proved a turning point in her career. The international demand for her services became so big that on one occasion she sang on three continents in as many weeks.

At the New York City Opera she took leading roles in new productions of *Manon*, *Le coq d'or* and *Faùst*, and next fall she will star in a new production of *Lucia*. Her operatic repertoire consists of several dozens of roles. She has recently sung in a complete recording of *Roberto Devereux* and made an album of French arias, both for Westminster Records.

Beverly Sills has appeared with the Boston Symphony Orchestra on many occasions in recent years in Boston, New York and here at Tanglewood, most recently as Constanze in the performance of *Die Entführung aus dem Serail*, which was directed by Erich Leinsdorf earlier during the 1969 Berkshire Festival.

CHARLES WILSON, who has been appointed principal resident conductor of the New York City Opera Company, beginning this coming fall, relinquishes his position as Assistant Conductor of the Boston Symphony Orchestra after this weekend's concerts. He came to Boston from New York City, where for six years he was a conductor and on the musical staff of the company to which he will return. During his years in Boston he has conducted the New York City Opera regularly as a guest: last season he directed performances of Mozart's *The marriage of Figaro*, and this season the company's production of *Madam Butterfly*.

Charles Wilson received a Bachelor of Science degree in Music in 1960 from the Mannes College of Music.

During the past two summers he has conducted concerts by both the Boston Symphony and the Berkshire Music Center Orchestras, and during the winter season has appeared with the Orchestra on many occasions. As head of vocal activities of the Berkshire Music Center, he prepares the Tanglewood Choir and the Berkshire Chorus for their performances with the Boston Symphony, and as head of the Berkshire Music Center's vocal music department he organizes the vocal fellows' activities, which have been much extended during the last two seasons.

MALCOLM FRAGER, who has appeared many times with the Boston Symphony Orchestra in the past here at the Berkshire Festival, in Boston and New York, was soloist with the St Louis Symphony at the age of ten. He moved four years later to New York to study with Carl Friedberg, who had been a pupil of Clara Schumann and Johannes Brahms. He started winning significant prizes in 1952, which included the Michaels Memorial Music and the Leventritt Awards. In 1960 he won the first prize at the Queen Elisabeth International Competition in Brussels. Meanwhile he had graduated *magna cum laude* from Columbia University, and he now speaks seven languages, including Russian.

MILTON KATIMS

He has appeared with the world's major orchestras and given extensive recital tours in Europe, South America and the Far East. He has recently returned from giving a series of concerts in Australia.

FLORENCE KOPLEFF, who made the most recent of her many appearances with the Boston Symphony in a performance under Erich Leinsdorf's direction of Bach's *Mass in B minor* at the 1967 Berkshire Festival, was born and brought up in New York City. She began her career with the Robert Shaw Chorale, and was the group's contralto soloist for many performances throughout the United States, South America, the Middle East, the Soviet Union and Europe, and in recordings for RCA. She has appeared extensively in opera and recital, as well as with the nation's major orchestras, the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, the Los Angeles Philharmonic and the San Francisco Symphony among them. Florence Kopleff's repertoire is enormous and extends from the Baroque to the contemporary.

JOHN ALEXANDER was born in Meridian, Mississippi. He began his vocal studies only after spending three years at Duke University as a medical student, and in the Army Air Force. After work at the Cincinnati Conservatory of Music, he made his debut with the New York City Opera Company in 1957. He appeared for the first time with the Metropolitan Opera in 1961, and since that time has been one of the company's regular leading tenors. Meanwhile he has appeared with many other opera companies and with the country's major orchestras. He made his debut with the Vienna Opera in 1967. John Alexander has recorded for Columbia and RCA.

JUSTINO DIAZ, who most recently appeared with the Boston Symphony at the 1964 Berkshire Festival in works by Beethoven and Menotti, was trained at the University of Puerto Rico and the New England Conservatory of Music. He made his debut in a leading role in Puerto Rico at the age of 17. After appearances with many opera companies he was engaged by the Metropolitan Opera Company in 1963, and has since been a regular leading singer there. He has also appeared with other opera companies and symphony orchestras on either side of the Atlantic, the opera of La Scala, Milan, the Barcelona Opera, the New York Philharmonic, the Cleveland Orchestra and the Vienna Philharmonic among them. He has recently returned from Europe, where he appeared in a production of *I Puritani* in Rome and at the Festival of two worlds at Spoleto.

THE CHORUSES

The TANGLEWOOD CHOIR is composed mainly of vocal fellowship students in the Berkshire Music Center here at Tanglewood. Selected by audition from all parts of the United States, the members met for their first rehearsal at the end of June under their director, Charles Wilson, and their assistant director, John Oliver. Earlier in the season they sang in performances of Mozart's *Die Entführung aus dem Serail*, Verdi's *Otello*, Schoenberg's *A survivor from Warsaw* and Debussy's *Sirènes*, all of which were conducted by Erich Leinsdorf.

The BERKSHIRE CHORUS, which makes its third appearance of the season with the Boston Symphony Orchestra this weekend, is a group of people who live in this area, some from as far away as Springfield, Albany and Schenectady, but mainly from Berkshire County. Charles Wilson and John Oliver chose the members by audition last winter, and have rehearsed with them during the spring and summer months. Earlier in the season they sang in performances of Verdi's *Otello* and Debussy's *Sirènes*, conducted by Erich Leinsdorf.

The CHORUS PRO MUSICA was founded in Cambridge in 1949 by its present conductor Alfred Nash Patterson. Its members come from all parts of Greater Boston and surrounding towns in Massachusetts, New Hampshire and Rhode Island. There are many professions represented in the Chorus, doctors, secretaries, professors among them, as well as students and housewives.

The Chorus has sung with the Boston Symphony Orchestra many times in the past in Boston, New York and Tanglewood. They have also taken part in many recordings with the Orchestra for RCA, including Wagner's *Lohengrin*, Verdi's *Requiem* and Beethoven's Ninth symphony, all conducted by Erich Leinsdorf. With other choruses from Boston the Chorus Pro Musica sang under Erich Leinsdorf's direction the historic performance of Mozart's *Requiem* in memory of the late President John F. Kennedy.

JUSTINO DIAZ

BEVERLY SILLS

CHARLES WILSON

Buck Hoeffler

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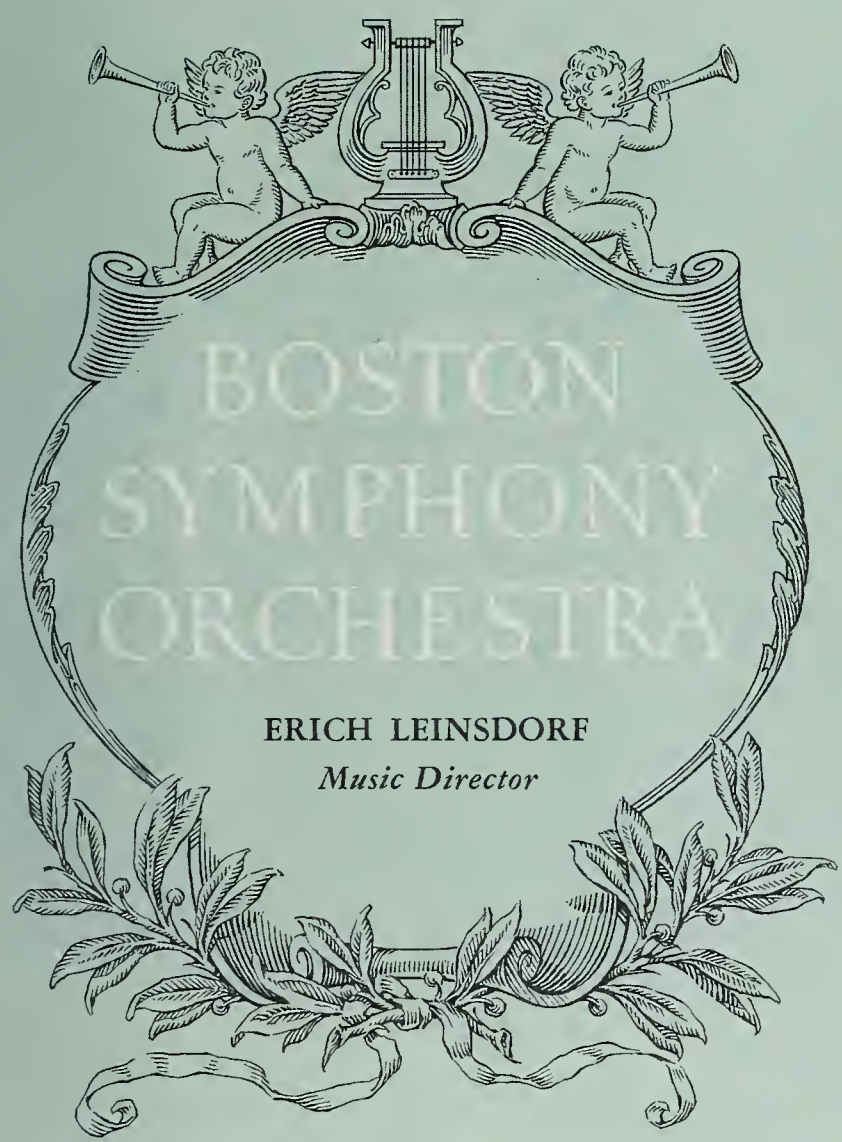
TANGLEWOOD



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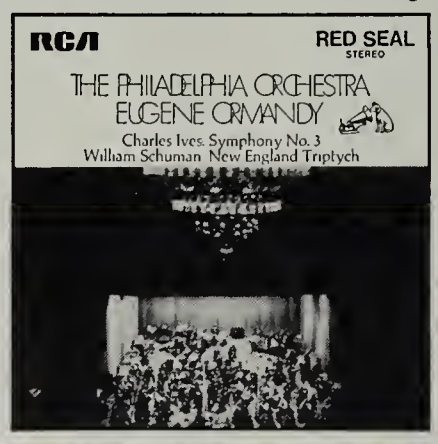

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The Berkshire Music Center

In 1940, the Berkshire Music Center was established at Tanglewood by the Boston Symphony Orchestra in fulfillment of the dream of Serge Koussevitzky, its Music Director, to provide an environment in which young musicians could continue their professional training and add to their artistic experience through the guidance of eminent musicians. The Center was developed under his leadership until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf has been Director of the Center since 1963 and Joseph Silverstein, Concertmaster of the Orchestra, is Chairman of the Faculty.

Since the founding of the Center, one of the principal sponsors of composers and contemporary music at Tanglewood has been the Koussevitzky Music Foundation, established in 1942 by Serge Koussevitzky, then Music Director of the Boston Symphony Orchestra, in memory of his wife Natalie. In 1967 the Festival of Contemporary Music was honored to open the celebration of the Foundation's 25th anniversary with performances of many of the works commissioned by the Foundation. Many visiting composers and composition teachers at the Center work and stay at the Koussevitzky Studio for Composers, located on the Koussevitzky estate near Tanglewood, which was established in 1966 by the Foundation in conjunction with the National Federation of Music Clubs.

The Director

"Each summer a Festival of Contemporary Music is presented here at Tanglewood under the auspices of the Berkshire Music Center and the Fromm Music Foundation.

"Today's composer is the alienated figure in music. This is our problem, and an important one, for every practicing musician learns as his career lengthens that the stock of performable masterpieces *must* be replenished constantly or music dies.

"To bring contemporary men and music together is a challenge worthy of our efforts. We here at the Berkshire Music Center have a unique opportunity to do so. The young instrumentalists and vocalists who come here for the summer have an understanding of and an affinity for the music of their contemporaries, and therefore they are good interpreters of music written in our time. By the same token, the Berkshire Music Center thus offers young composers a place to be heard.

"Equally important is the program to make our participants, as well as the public, aware of the great established masterworks of the 20th Century, without which the bridge between past and present would be sadly missing. Last season for example we performed Schoenberg's DIE GLUCKLICHE HAND, and this year we shall do performances of Berg's WOZZECK and Stravinsky's L'HISTOIRE DU SOLDAT.

"The Festival of Contemporary Music has become an integral part of the Berkshire Festival and the Berkshire Music Center. I welcome you to this year's venture."

— Erich Leinsdorf

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THE FROMM MUSIC FOUNDATION

The Fromm Music Foundation is dedicated to the furtherance of contemporary music. The Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication and recording of contemporary music. The Foundation supports the magazine, "Perspectives of New Music," published by the Princeton University Press, and sponsors the yearly Festival of Contemporary Music at Tanglewood. The Fromm Music Foundation is headed by Paul Fromm of Chicago, its president and founder.

CONTEMPORARY MUSIC AT TANGLEWOOD

The Contemporary Music Program at the Berkshire Music Center comprises two kinds of activity: the study and performance of contemporary music, and instruction in composition for a limited number of composers whose previous studies and experiences have prepared them for work on an advanced level. The program is headed by Gunther Schuller, President of the New England Conservatory of Music. Student composers not only receive instruction from Mr. Schuller and this year's guest teacher, Alexander Goehr, but also participate in a series of seminars conducted by two visiting composers: Luciano Berio and Donald Martino. In addition compositions by the student composers are performed at various Berkshire Music Center concerts, and prepared, as are the concerts of the Festival of Contemporary Music, under the supervision of Mr. Schuller.

Mr. Schuller replaces Aaron Copland who retired in 1965 after twenty-five years as head of the Composition Department at the Center.

THE FESTIVAL

"The Festival of Contemporary American Music was initiated in 1963. The generous support of the Fromm Music Foundation and the farsighted vision of the Berkshire Music Center's Director, Erich Leinsdorf, have made this week-long confrontation with contemporary music an institution at Tanglewood — a festival within a Festival.

"Its purposes are manifold. It provides a forum for new ideas and directions in music, and as such has become one of the most important annual events in the vital task of keeping the lines of communication open between composer and public. It also reaffirms the position that music can only survive in our society through the careful nurturing of the creative mind. But creation (composition) and recreation (performance) are inextricably linked: the one cannot survive without the other. The emphasis on museum policies possible in the other arts, particularly the visual arts, can only lead to attrition in music for the very simple reason that, unlike a painting which exists and can be viewed at leisure, a composition has to be *performed* in order to exist. It ceases to exist, except as a memory, the moment the performance has ended. It therefore becomes the obligation of every performing musician to keep the life-stream of music — composition — going and moving forward. The young men and women who come to Tanglewood as Fellowship students, performing in addition to 19th Century music a wide variety of contemporary music, are meeting this challenge as a part of their professional commitment to music in all its breadth and depth.

"The Fromm Music Foundation and the Berkshire Music Center provide a special stimulus to these activities by annually commissioning a number of works

by young composers about to establish themselves in the field of music. This year again the Festival expands its geographical range by including a number of European composers, among them Barraque, Berio, Donatoni, and Cristobal Halffter.

"The Festival does not claim to be comprehensive or all-permissive, but has presented over the years a wide sampling of contemporary music, ranging from young 'unknowns' to the well-established figures."

— GUNTHER SCHULLER

TRENDS CONCERTS

Another manifestation of contemporary musical life is the Contemporary Trends Concerts, now in their second year. These concerts are based on the premise that the so-called "serious" music of our Western European culture represents but a small segment of the total spectrum of contemporary music. With the vastly increased media of communication and dissemination, the world's musics are available to all of us, virtually for the asking, and, as a result, the barriers between many of these musics are rapidly breaking down, particularly for the younger generations. We believe that the Festival of Contemporary Music, if it is to be truly representative of today's contemporary musical life, must offer the best creative efforts in jazz, rock, folk, gospel and the various ethnic crosscurrents which fundamentally affect our music culture.

— GUNTHER SCHULLER

Other Events at the Festival

Tuesday, July 29, at 8:00 p.m. Shed, Tanglewood	JAZZ CONCERT (Contemporary Trends) Mahalia Jackson, Ornette Coleman, Thad Jones/Mel Lewis Orchestra
Friday, August 1, at 9:00 p.m. Shed, Tanglewood	BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting; program includes Stravinsky's *Symphony in C* and Schoenberg's *Survivor from Warsaw*
Saturday, August 2, at 2:30 p.m. Theater, Concert Hall, Tanglewood	VOCAL CONCERT program includes Westergaard's *Mr. & Mrs. Discobbolos*
Tuesday, August 12, at 8:00 p.m. Shed, Tanglewood	ROCK CONCERT (Contemporary Trends) Bill Graham presents from the Fillmore Jefferson Airplane — The Who — B. B. King Joshua Light Show
Saturday, August 16, at 4:30 p.m. Main Lawn, Tanglewood	ELECTRONIC MUSIC CONCERT Produced by Pril Smiley, Columbia-Princeton Electronic Music Center
Monday, August 18, at 9:00 p.m. Theater, Concert Hall, Tanglewood	BERKSHIRE MUSIC CENTER COMPOSERS' FORUM Music by composers working at Tanglewood

FESTIVAL OF CONTEMPORARY MUSIC

Berkshire Music Center Orchestra

GUNTHER SCHULLER, *Conductor*

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Theater-Concert Hall, Tanglewood

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PETER LEWIS — Images (1962; orchestral version, 1967)

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ALEXANDER GOEHR — Pastorals (1965)

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FESTIVAL OF CONTEMPORARY MUSIC

Thursday, July 31, at 9:00 p.m.
Theater-Concert Hall, Tanglewood

Program

CLAUDIO SPIES — LXXXV, Eights and Fives for Strings and Clarinets (1967)

Conductor — GUNTHER SCHULLER

JOEL CHADABE — Monomusic (1969)

First Performance

Conductor — PAUL ZUKOFSKY

RALPH SHAPEY — Evocations (1959)

JACOB DRUCKMAN — Incenters (1968)

Conductor — YOAV TALMI

INTERMISSION

ROBERT CEELY — Beyond the Ghost Spectrum (1969)

Commissioned by the Berkshire Music Center and the Fromm Music Foundation

First Performance

Members of the Fellowship Program
with dancers from the Indian Hill Summer Arts Workshop

Conductor — MICHAEL TILSON THOMAS

Choreographer — JAMES WARING

Lighting Director — JOHN DODD

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FESTIVAL OF CONTEMPORARY MUSIC

Sunday, August 3, at 9:00 p.m.
Theater-Concert Hall, Tanglewood

Program

GIUSEPPE CHIARI — Al chiaro di luna di Beethoven (1967), for piano with amplification and tape

Pianist — Frederic Rzewski

JÜRG WYTTENBACH — Paraphrase (1968)

First United States Performance

FRANCO DONATONI — Etwas Ruhiger im Ausdruck (1967)

Conductor — ALVARO CASSUTO

INTERMISSION

JEAN BARRAQUÉ — Chant après Chant (1966)

First United States Performance

Conductor — GUNTHER SCHULLER

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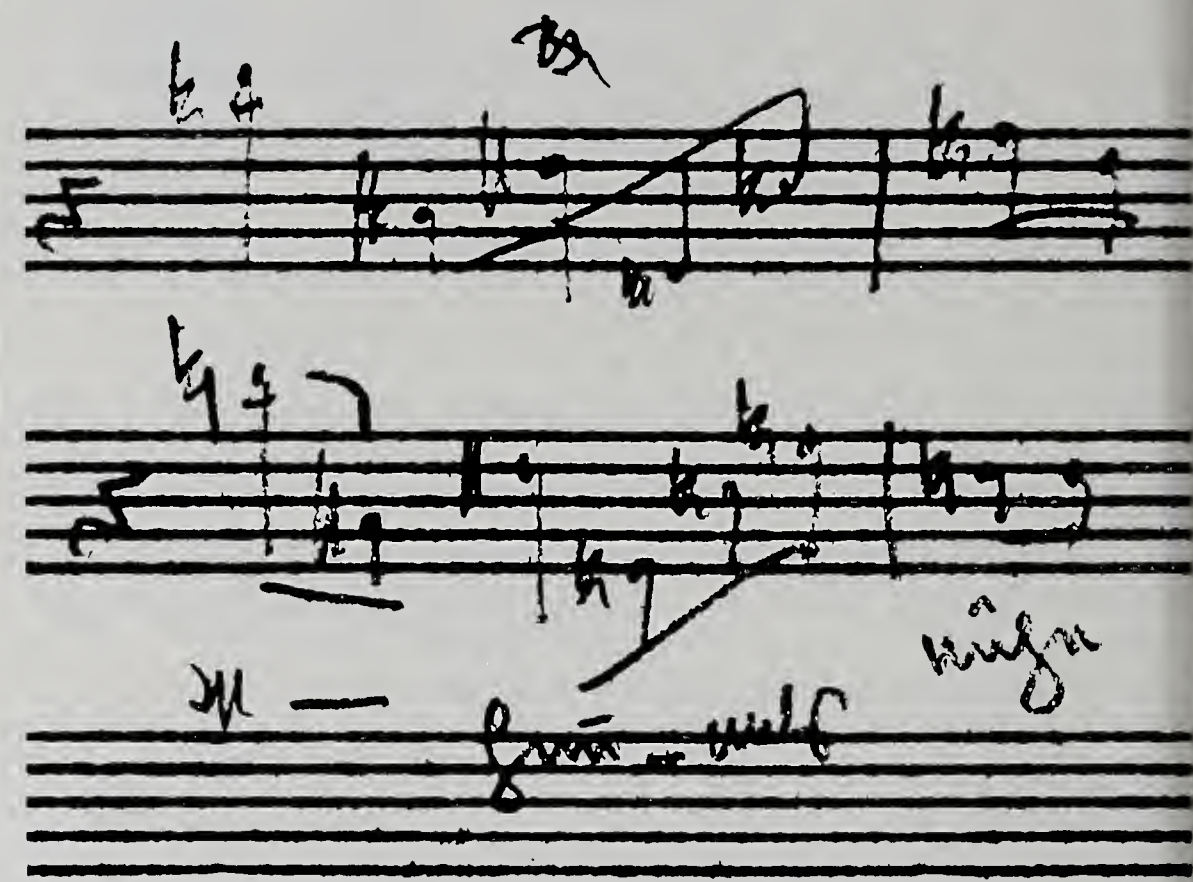

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and
Sunday, August 17, at 9:00 p.m.
Shed, Tanglewood

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Scene	I	The Captain's Room
	II	An Open Field
	III	Marie's Room
	IV	The Doctor's Office
	V	A Street in Front of Marie's House

ACT II

Scene	I	Marie's Room
	II	A Street
	III	A Street in Front of Marie's House
	IV	A Beer Garden
	V	Barracks in the Compound

ACT III

Scene	I	Marie's Room
	II	A Pond in the Forest
	III	An Inn
	IV	A Pond in the Forest
	V	A Street in Front of Marie's House

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FESTIVAL OF CONTEMPORARY MUSIC

Wednesday, August 13, at 9:00 p.m.
Theater-Concert Hall, Tanglewood

Program

IGOR STRAVINSKY — L'Histoire du Soldat

Text by N. Richard Nash based on a story by Ramuz

Members of the Fellowship Program with
Members of the Boston University Tanglewood Institute

Conductor — ERICH LEINSDORF
Choreographer — JOSEPH GIFFORD
Director — RONALD IRVING

INTERMISSION

ROBERT CEELY — Beyond the Ghost Spectrum (1969)

Commissioned by the Berkshire Music Center and the Fromm Music Foundation

Members of the Fellowship Program
with dancers from the Indian Hill Summer Arts Workshop

Conductor — MICHAEL TILSON THOMAS
Choreographer — JAMES WARING
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FESTIVAL OF CONTEMPORARY MUSIC

Thursday, August 14, at 9:00 p.m.

Theater-Concert Hall, Tanglewood

Program

JAMES YANNATOS — Suite for Six (1968)

1. Opener
2. Notes
3. Movements
4. Play
5. Contrasts
6. In conclusion

Conductor — JAMES YANNATOS

LUCIANO BERIO — Differences (1959)

Conductor — PAUL ZUKOFSKY

ROBERT LEWIS — Divertimento for Six Instruments (1969)

First Performance

Conductor — MICHAEL TILSON THOMAS

INTERMISSION

PHILLIP RHODES — Autumn Setting (1969)
for Soprano and String Quartet

Commissioned by the Berkshire Music Center and the Fromm Music Foundation

First Performance

EDWIN DUGGER — Intermezzi (1969)

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First Performance

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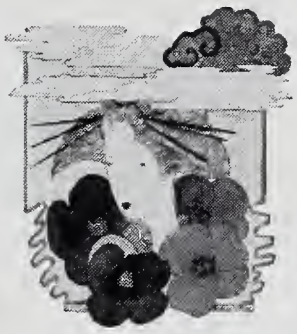
Phyllis Bryn-Julson, soprano



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Michael B. Markman (Hamden, Connecticut)
Lydia Mayer (Concord, Massachusetts)
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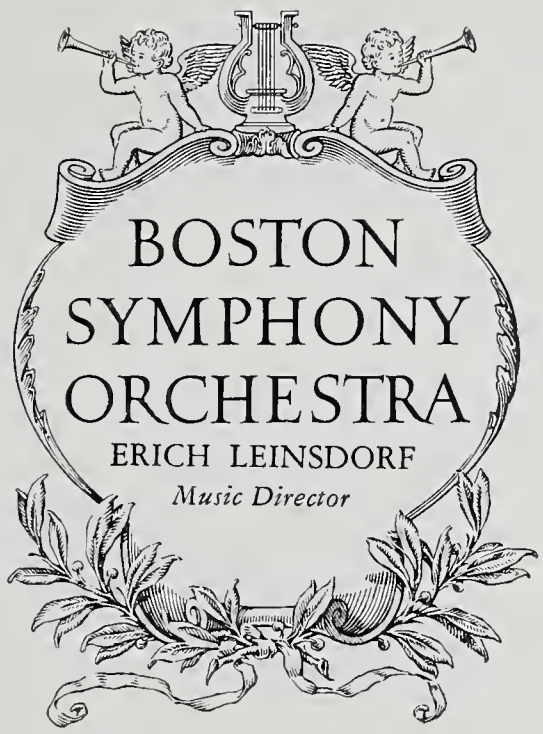

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At the close of this 1969 season, the Trustees of the Boston Symphony Orchestra wish to acknowledge with grateful appreciation all those who have supported the Berkshire Music Center in its twenty-ninth year at Tanglewood. Your gifts have helped us meet the Rockefeller Foundation challenge grant again this year. Your continued support will help to train young musicians and maintain the highest standard of musical excellence at Tanglewood.

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1.50 pm FANFARE — IN FRONT OF THE THEATRE

STRAUSS — Feierlicher Einzug

horns
Edwin Goble
Suzanne Govier
Keith Johnson
Michael Johns

trumpets
Philip Collins
Louis Ranger
Susan Slaughter
Stephen Weger

trombones
Harry Maddox
John Revel
Jan Swails

tuba
Ellis Wean

timpani
Dean Anderson

WILLIAM GIBSON *conductor*

2 pm STRING CHAMBER MUSIC — THEATRE

BACH — Brandenburg concerto no. 4 in G for violin, 2 flutes and strings
Allegro
Andante
Presto

Edith Haladjoff *violin*
Jane Lenoir, Trix Kout *flutes*

Mary Thorkelson *violin*
Linda Mayer *violin*
Patricia Foley *viola*
Steven Doane *cello*
Masayoshi Kataoka *cello*
Curtis Burris *bass*
Kimberly Kabala *harpsichord*

ALVARO CASSUTO *conductor*
(Lisbon Portugal)

RAVEL — Introduction and allegro for harp, flute, clarinet and string quartet

Alice Terlanday *harp*
Thomas Pinschof *flute*
Laurence Wheeler *clarinet*
Leslie Chelsey *violin*
Mieko Horie *violin*
Abigail Stoughton *viola*
Robert Kindler *cello*

YOAV TALMI *conductor*
(Tel Aviv Israel)

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Sash dance
In one spot
Horn dance
Romanian polka
Fast dance
Fast dance

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basses
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Peter Cortese
Richard Wasley

bassoons
Ellen Schramm
Susan Wadsworth

horns
Edwin Goble
Suzanne Govier

MICHAEL TILSON THOMAS *conductor*
(Los Angeles California)

2.15 pm CHAMBER MUSIC HALL

NEW ENGLAND CONSERVATORY INSTITUTE AT TANGLEWOOD

presents a program including CONTEMPORARY EDUCATIONAL PATTERNS BASED ON AFRICAN RHYTHMS under the direction of HERBERT ALPER, chairman, department of music education at the New England Conservatory of Music, EXPLORATORY COMPOSITIONS by members of the Contemporary Composition seminar under the direction of Mr Alper and JAZZ IMPROVISATIONS by class ensembles of the Jazz seminar under the direction of DAVID BAKER and JERRY COKER

2.30 pm SHED

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE YOUNG ARTIST ORCHESTRA

JAMES YANNATOS *conductor*

BEETHOVEN — Overture 'Leonore' no. 3 op. 72a

SAINT-SAENS — Cello concerto no. 1 in A minor op. 33

Allegro non troppo—allegretto con moto—come prima

RICHARD WEISS

STRAVINSKY — Music from 'Petrushka'

The orchestra is composed of members of the Boston University Young Artist Program. These high school students come from thirty states to study in the University's Tanglewood Institute.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE YOUNG ARTIST ORCHESTRA

first violins

Kathryn Baker
Gerald Elias
Constance Eller
Gary Greene
William Hayden
Jonathan Kline
Patmore Lewis
Phillip Liner
Thomas Ludwig
Charles Pikler
Kristin Sigford

second violins

Mary Andrich
Deborah Greenblatt
Esther deGrunigen
Udo Hildebrandt
Helen Kelly
Barry Kogan
Maxanne Millett
Stephen Schiff
Christine Taussig

violas

Cecilia Anker
Penelope Crane
Edward Gibbs
Christine Gunderson
Linda Schiff
Neal Stulberg

cellos

Julie Andreassen
Christine Carlsten
Yvonne Caruthers
Gary Fagin
Alan Hudson
Ann Landon
Richard Weiss

basses

Miles Davis
Nancy Denda
Richard Fletcher
Mary Anne Platt

flutes

Elissa Kleeman
Pamela Pressley
Diana Raffman

oboes

Laura Chase
Carol Finch
William Suite

clarinets

Patti Beasley
Richard Hancock
Brian McFarland

bassoons

James Bolyard
Rita Hildebrandt
Thomas Lloyd

horns

Tobi Cisin
John Gray
Julie Landsman
Barbara Norten
Eric Pugh

trumpets

Bruce Engel
Steven Koeppel
Steven Plank
Rolf Smedvig

trombones

John Kinney
Ralph Marcotte
Edward Zadrozny

tuba

Steven Steinberg

percussion

Peter Carnevale
Mark Lutton
Lawrence Pim
Alfonso Pollard
Deborah Schwartz

harps

Kathryn Bundock
Anne-Marguerite Michaud

celeste

Richard Moredock

piano

Rebecca McCord

3.15 pm **COMPOSERS FORUM** **THEATRE**

Program prepared under the direction of GUNTHER SCHULLER

4 pm **CHAMBER MUSIC HALL**

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE PROGRAM

FRANCAIX — Quintet for woodwinds

Andante tranquillo—allegro vivace
Presto
Theme and variations
Tempo di marcia francese

Pamela Pressley *flute*
Laura Chase *oboe*
Richard Hancock *clarinet*
John Gray *horn*
Rita Hildebrandt *bassoon*

MOZART — Sinfonia concertante in E flat K. 364

Allegro maestoso
Andante
Presto

Eva Svensson *violin*
Ikuko Mizuno *viola*
Young Artist String Orchestra

ROMAN TOTENBERG *conductor*

first violins

Kathryn Baker
Gerald Elias
Constance Eller
Gary Greene
William Hayden
Jonathan Kline
Patmore Lewis
Phillip Liner
Thomas Ludwig
Charles Pikler
Kristin Sigford

second violins

Mary Andrich
Deborah Greenblatt
Esther deGrunigen
Udo Hildebrandt
Helen Kelly
Barry Kogan
Maxanne Millett
Stephen Schiff
Christine Taussig

violas

Cecilia Anker
Penelope Crane
Edward Gibbs
Christine Gunderson
Linda Schiff
Neal Stulberg

cellos

Julie Andreassen
Christine Carlsten
Yvonne Caruthers
Gary Fagin
Alan Hudson
Ann Landon
Richard Weiss

basses

Miles Davis
Nancy Denda
Richard Fletcher
Mary Anne Platt

oboes

Laura Chase
Carol Finch

horns

John Gray
Barbara Norten

The members of the quintet and string orchestra are from the Boston University Young Artist program. These high school students come from thirty states to study in the University's Tanglewood Institute. Eva Svensson is a member of the Berkshire Music Center Fellowship program and Ikuko Mizuno will be a member of the Boston Symphony Orchestra beginning with the 1969-1970 season.

4.30 pm **RECITAL BY THE VOCAL FELLOWS** **THEATRE**

CHARLES WILSON *head*
JOHN OLIVER *associate*

BARBER — Hand of bridge

Geraldine	SUSAN SPACAGNA
Sally	PHYLLIS ELHADY
Bill	LUTHER ENSTAD
Dorid	EUGENE RABINE

POULENC — Dialogues of the Carmelites
Act three, scene two

The new prioress	DONNA PRECHT
Mother Jeanne	CONSTANCE POTTLE
Sister Constance	KATHLEEN TOOHEY
Sister Mathilde	LOUINE NOBLE
The goaler	RICHARD SHAPP

MENOTTI — The consul—excerpts

Magda	MARYLEE CIRELLA
The mother	CHARLOTTE POVIA
The secret police chief	RYAN EDWARDS
Assan	JAMES WAGNER

intermission

BRITTEN — Music from 'The turn of the screw'

Governess	CATHERINE NADON
Miss Jessell	ROSE TAYLOR

MOORE — Music from 'The ballad of Baby Doe'

Augusta Tabor	PAMELA GORE
Horace Tabor	DAVID RONSON
Kate	JOAN HELLER
Meg	CONSTANCE POTTLE
Baby Doe	OSCEOLA DAVIS

WESTERGAARD — Mr and Mrs Discobbolus

Mrs	DONNA NEWMAN
Mr	RICHARD BURKE

Richard S. Kaufman *violin*
Masayoshi Kataoka *cello*
Robert Dick *flute*
Lynda Edwards *bassoon*
John Soroka *percussion*
Kimberly Kabala *harpsichord*

5.50 pm FANFARE — PORCH OF THE MAIN HOUSE

HUGGLER — Outdoor piece for Tanglewood op. 70

Kathleen Linge *horn*
Robert Watt *horn*
Philip Collins *trumpet*
Louis Ranger *trumpet*
Susan Slaughter *trumpet*
Stephen Weger *trumpet*
Harry Maddox *trombone*
John Revel *trombone*
Jan Swails *trombone*
Ellis Wean *tuba*
Joseph Conti *percussion*
Paul Berns *percussion*

ARMANDO GHITALLA *conductor*

commissioned by the Berkshire Music Center in co-operation with Margaret Lee Crofts

6 pm MUSIC FOR WINDS — PORCH OF THE MAIN HOUSE

LOUIS SPEYER *conductor*

BEETHOVEN — Octet op. 103

Allegro
Andante
Menuetto
Finale: presto

Timothy Valentine *oboe*
Frank Charnley *oboe*
Phillip Bashor *clarinet*
Peter Cortese *clarinet*
Susan Wadsworth *bassoon*
Jean Fuller *bassoon*
Michael Johns *horn*
Keith Johnson *horn*

STRAVINSKY — Octet (1923)

Sinfonia
Tema con variazione
Finale

Jane Lenoir *flute*
Laurence Wheeler *clarinet*
Lynda Edwards *bassoon*
Ellen Schramm *bassoon*
Louis Ranger *trumpet*
Stephen Weger *trumpet*
Harry Maddox *trombone*
John Revel *trombone*

7.50 pm FANFARE — IN FRONT OF THE SHED

COPLAND — Fanfare for the common man

horns
Edwin Goble
Suzanne Govier
Keith Johnson
Michael Johns
Kathleen Linge
Robert Watt

trumpets
Philip Collins
Louis Ranger
Susan Slaughter
Stephen Weger

trombones
Harry Maddox
John Revel
Jan Swails

tuba
Ellis Wean

timpani
Paul Berns
Linda Raymond
John Soroka

ROGER VOISIN *conductor*

8 pm GALA CONCERT SHED

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

RICHARD STRAUSS	Don Juan op. 20 conducted by ERICH LEINSDORF
BENJAMIN BRITTEN	The young person's guide to the orchestra SAM LEVENSON *narrator* conducted by CHARLES WILSON
CAMILLE SAINT-SAENS	The swan from 'The carnival of the animals' ERICH LEINSDORF and CHARLES WILSON *pianos*

intermission

GUNTHER SCHULLER	Journey into jazz for narrator, 5 jazz soloists and chamber orchestra SAM LEVENSON *narrator* conducted by GUNTHER SCHULLER

Carl Atkins *alto saxophone*
Jerry Coker *tenor saxophone*
Clark Terry *trumpet*
David Baker *bass*
Mel Lewis *drums*

FRANZ LEHAR	Vilia from 'The merry widow'
JOHANN STRAUSS	Czardas from 'Die Fledermaus' BEVERLY SILLS conducted by CHARLES WILSON
RICHARD WAGNER	Prelude to 'Die Meistersinger von Nuernberg'* conducted by ERICH LEINSDORF

There will be a display of fireworks over Lake Mahkeenac at the end of the concert

BALDWIN PIANO
RCA RECORDS*

When ERICH LEINSDORF relinquishes his post as Music Director of the Boston Symphony Orchestra at the end of the 1969 Berkshire Festival, he will have made a significant contribution to American musical life. Under his leadership the Orchestra has presented many premieres and revived many forgotten works. Among the latter have been the complete Schumann *Faust,* the original versions of Beethoven's *Fidelio* and Strauss's *Ariadne auf Naxos,* and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premieres have been works like Britten's *War requiem* and *Cello symphony,* the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra,* and Piston's Symphony no. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, Erich Leinsdorf has found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Cosi fan tutte,* a Grammy award winner, Verdi's *Masked ball,* and *Salome* by Strauss, soon to be released. During the past months Erich Leinsdorf has conducted in Frankfurt and Lausanne, and a few days before returning to the United States led the London Symphony Orchestra in their 65th anniversary concert.

CHARLES WILSON, Assistant Conductor of the Boston Symphony Orchestra, came to Boston from New York City, where for six years he was a conductor and on the musical staff of the New York City Opera Company, where he has returned regularly as a guest conductor; last season he directed performances of Mozart's *The marriage of Figaro,* and this season he has conducted the Company's production of *Madam Butterfly.*

Charles Wilson received a Bachelor of Science degree in Music in 1960 from the Mannes College of Music.

Last summer he conducted concerts by both the Boston Symphony and Berkshire Music Center Orchestras, as he does again this year, and during the winter season appeared with the Orchestra on many occasions. As head of vocal activities of the Berkshire Music Center, he prepares the Tanglewood Choir and the Berkshire Chorus for their performances with the Boston Symphony, and as head of the Berkshire Music Center's vocal music department he organizes the vocal fellow's activities, which have been much extended during the last two seasons. Charles Wilson becomes principal resident conductor of the New York City Opera Company, beginning this coming fall.

GUNTHER SCHULLER composed *Journey into jazz* on a commission from the 'First American Jazz Festival' in 1962. Nat Hentoff wrote the text. The piece tells the story of a boy who learns to play the trumpet, and through meeting jazz musicians in his neighborhood, learns to play jazz. The combination of the story and music is designed to introduce children to the elements of jazz. Schuller conducted the first performance with the Washington National Symphony.

Since her debut with the New York City Opera in the 1955-56 season, BEVERLY SILLS has appeared in opera in all parts of the United States, Europe and South America. Among the foreign companies have been the Vienna Staatsoper, the Teatro Colon in Buenos Aires and, most recently, La Scala in Milan, where in April this year she sang the leading female role in Rossini's *The seige of Corinth.* Already established as one of the leading singing-actresses in the lyric repertoire, she entered the field of bel canto coloratura in the autumn of 1966, when she sang Cleopatra in the New York City Opera's production of Handel's *Giulio Cesare.* This success proved a turning point in her career. The international demand for her services became so big that on one occasion she sang on three continents in as many weeks.

At the New York City Opera she took leading roles in new productions of *Manon, Le coq d'or* and *Faust,* and next fall she will star in a new production of *Lucia.* Her operatic repertoire consists of several dozens of roles. She has recently sung in a complete recording of *Roberto Devereux* and made an album of French arias, both for Westminster Records.
Beverly Sills has appeared with the Boston Symphony Orchestra on many occasions in recent years in Boston, New York and here at Tanglewood, most recently as Constanze in the performance of *Die Entfuhrung aus dem Serail,* which was directed by Erich Leinsdorf earlier during the 1969 Berkshire Festival.

SAM LEVENSON has had several careers in his lifetime. He started out to be a violinist. 'My greatest asset was my phenomenal memory. I made the same mistakes over and over again.' He taught school for fifteen years, successfully. From there he went on to a career as a professional humorist, also successfully. He became a nationally known television performer. He incidentally wrote a national best seller 'Everything but money' and is expecting another one entitled 'Sex and the single child' in October.
He has been a long time aficionado of the Berkshire Festival and the Berkshire Music Center. Tonight he moves from the audience to the stage. 'This may start a new career,' says Sam. 'We'll talk about it after the concert.'

Student work from the Art Program of the Boston University Tanglewood Institute will be on exhibition in the Glass House at the Main Gate throughout the day.

During 1969, under the auspices of the Council of Tanglewood Friends, James C. Hart agreed to chair a group of local residents who would solicit business prospects in Berkshire County for annual funds for Tanglewood. Members of his committee are:

Robert C. Alsop
Arthur R. Birchard Jr
George J. Bisacca
Russell Bolduc
Samuel Boxer
Gardner L. Brown
Ernest J. Brundage
John W. Carter Jr
John M. Deely Jr
John H. FitzPatrick
John V. Geary
Edwin Ginsburg
Milton J. Gordon
Luke S. Hayden
Mr and Mrs Lawrence A. Howitt
Paul J. Jacques
William David Judson
Joseph T. Kelley
William H. McAlister Jr
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Lawrence K. Miller
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Joseph F. Pelkey
Mr and Mrs Joseph Ranieri
Charles F. B. Richardson
Albert I. Ris
John F. Shea
James R. Sloane
Warren B. Syer
Donald A. Thurston
Theodore Trombly
John A. Tuller
William F. Weigle Jr

The Trusteees of the Boston Symphony Orchestra extend their heartfelt thanks to Mr Hart and his committee for the work they have done this first year of our appeal to the business community—and to the following Berkshire County businesses, our grateful appreciation for your support in the 1969 Tanglewood season.

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BERKSHIRE MUSIC CENTER
FELLOWSHIP PROGRAM 1969

violin

Bette Ann Boyer
Leslie J. Chelsey
Cynthia A. Cole
Emily F. Gallo
Edith J. Haladjoff
Anita M. Halverson
Mieko Horie
Richard S. Kaufman
Tamotsu Kawamura
Jin-Kyung Koo
Michael B. Markman
Linda Mayer
Carol Paine
Tibor Pusztai
Juan I. Ramirez
Carol Roblee
Kenneth Sarch
Eva U. Svensson
Vicki D. Sylvester
Reiko Tanaka
Mary M. Thorkelson
Klaus von Wrochem
Yosef Yankelev

viola

Stephanie Baer
Judy Checkovich
Jean R. Dane
James F. Dunham
Patricia E. Foley
Yael Orbach
Peter J. Rosato
Marjorie J. Rupp
Abigail Stoughton
Mitsue Takayama

cello

Thirzah Bendokas
Ronald D. Clearfield
Steven P. Doane
Ross T. Harbaugh
Jay Humeston
Masayoshi Kataoka
Robert N. Kindler
Neal W. LaMonaco
Felice Magendanz
Richard K. Mickey
Paula J. Skolnick

bass

Curtis D. Burris
Laurence N. Epstein
Michele Saxon
Gaby Vole
Lawrence Wolfe

harp

Alice Terlanday

flute

Robert J. Dick
Trix D. Kout
Jane Lenoir
Thomas Pinschof

oboe

Frank S. Charnley
Marion Gibson
Stephen H. Goble
Timothy J. Valentine
Allan Vogel

clarinet

Phillip E. Bashor
Peter B. Cortese
Richard H. Wasley
Laurence P. Wheeler

bassoon

Lynda R. Edwards
Jean Fuller
Ellen Schramm
Susan Wadsworth

horn

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John E. Revel
Jan N. Swails

tuba

Ellis M. Wean

percussion

Dean W. Anderson
Paul S. Berns
Joseph J. Conti
Linda E. Raymond
John G. Soroka

piano

Ronald Daniels
Kimberly Kabala
David A. Levine
Frederick Rzewski
Leslie D. Sixfin
Idith Zvi

voice

Elsa Charlston
Mary L. Cirella
Osceola Davis
Joan M. Heller
Alexandra Hunt
Catherine A. Nadon
Donna Newman
Louine Noble
Donna L. Precht
Susan Spacagna
Kathleen Toohey
Phyllis Elhady
Pamela W. Gore
Constance R. Pottle
Charlotte Povia
Rose A. Taylor
Richard T. Burke
Luther Enstad
Bruce S. Fithian
Robert Kelly
Joaquin F. Romaguera
James Wagner
Ryan Edwards
Donald Miller
Eugene Rabine
David Ronson
Richard Shapp
Richard F. Taylor

vocal coach and accompanists

F. John Adams
Dennis Helmrich

composer

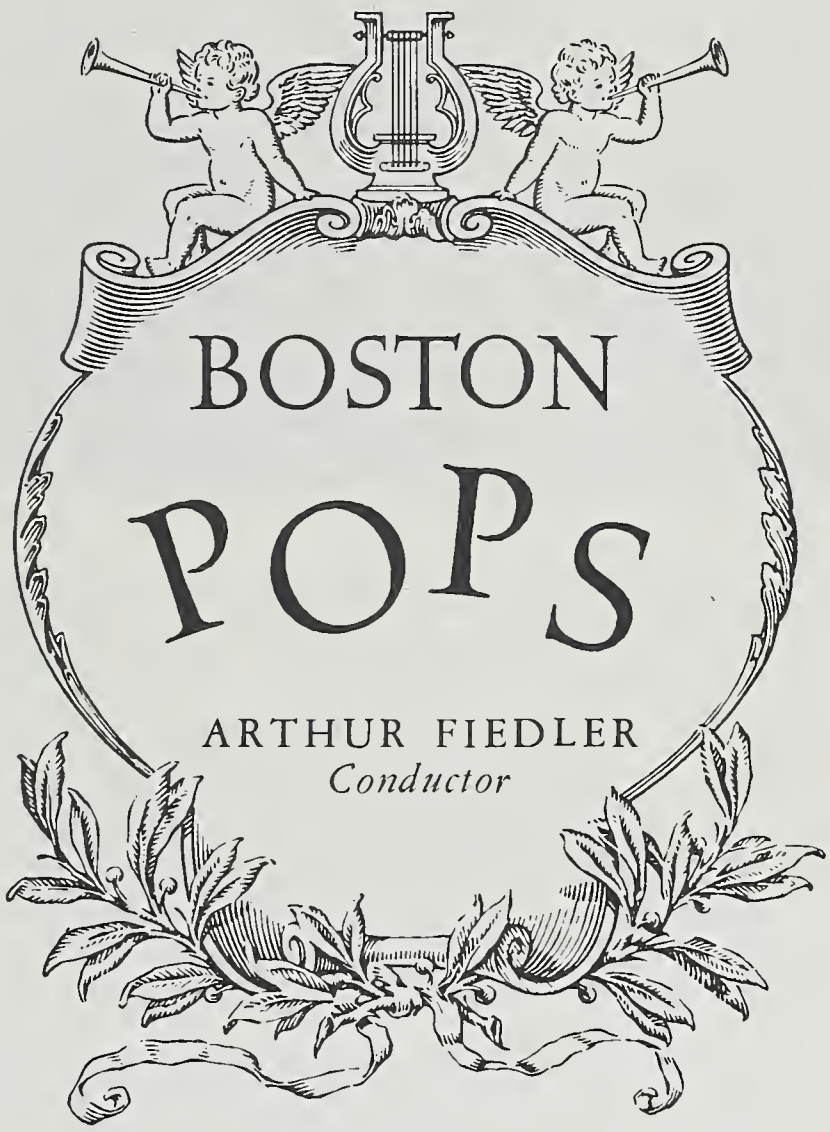
Bruno Amato
Theodore Antoniou
William L. Douglas
Jeffrey Kresky
Marlos Nobre
David S. Saperstein
Alvin Singleton
Gary L. Smart
Kathleen L. St John
Klaus von Wrochem

conductor

Alvaro Cassuto
Yoav Talmi
Michael Tilson Thomas

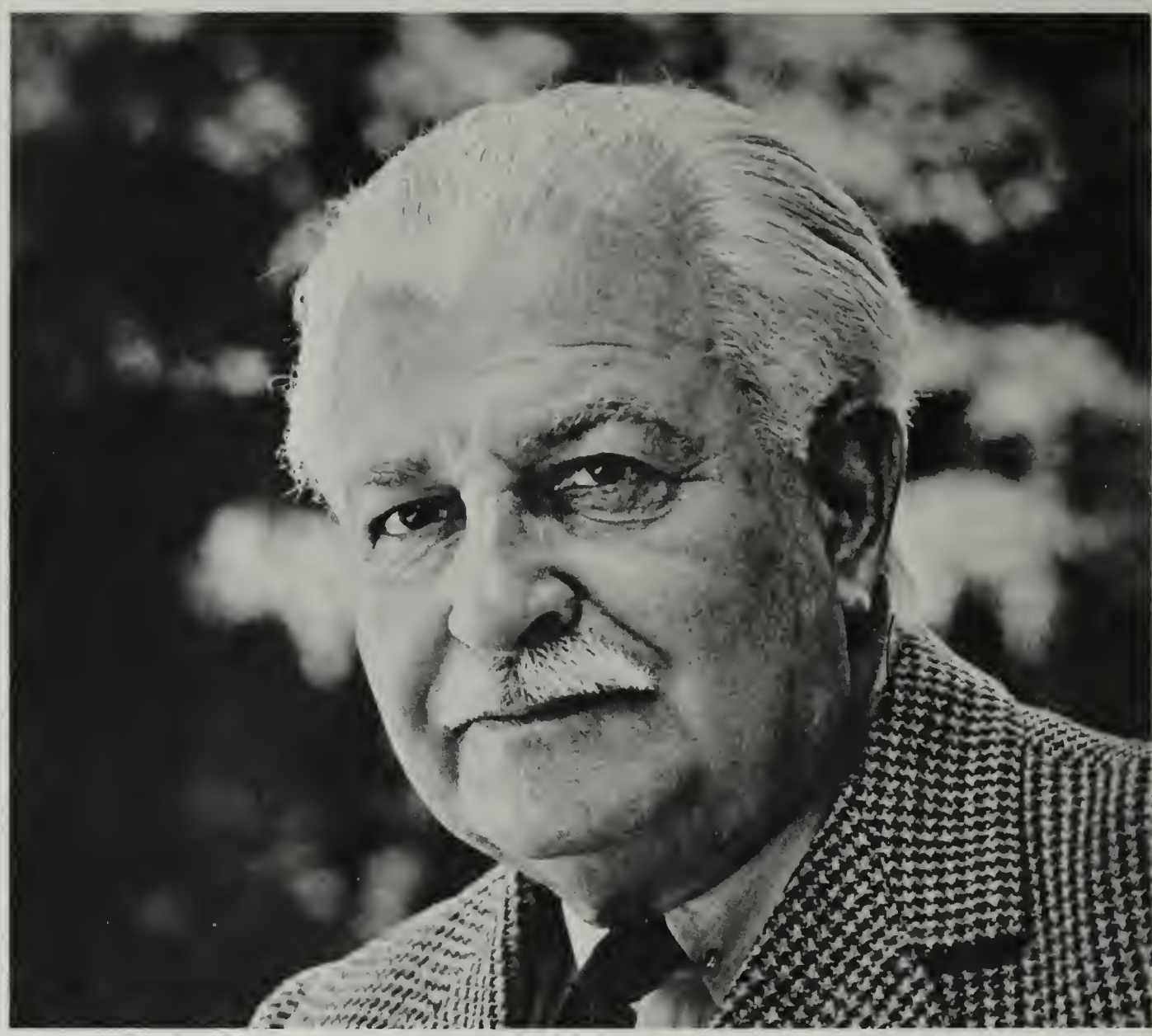
BOSTON POPS FESTIVAL ORCHESTRA

ARTHUR FIEDLER
conductor



Saturday August 30 1969 at 8 pm

TANGLEWOOD



ARTHUR FIEDLER, Conductor of the Boston Pops, has been described as 'an institution in his hometown'. Born in the Back Bay on December 17 1894, he was brought up in an atmosphere of music. His father was a violinist in the Boston Symphony Orchestra, his mother was also a musician. When his family returned to their Viennese home, he went with them, and later entered the Royal Academy in Berlin. Returning to Boston at the start of the first world war, he joined the Boston Symphony at the age of twenty. Nine years later he formed a chamber orchestra, the Boston Sinfonietta, and in 1929 launched the free concerts on the Charles River Esplanade, which remain one of Boston's chief summer attractions.

In 1930 Arthur Fiedler was appointed conductor of the Boston Pops, the position he has held without interruption ever since. His recordings for RCA are famous throughout the world, and even today he is an indefatigable traveler, guest conducting regularly on all five continents. Arthur Fiedler has left an indelible mark on the musical tastes of millions in every corner of the globe.

HORACIO GUTIERREZ was born in Havana 21 years ago. His musical talent showed itself early and he played with the Havana Symphony when he was only 11. In 1962 his family moved to Los Angeles and he continued his studies there, appearing at the Youth concerts of the Los Angeles Philharmonic. Later he played with Leonard Bernstein and the New York Philharmonic at a Young People's concert over the CBS network. He is now at the Juilliard School of Music in New York and is studying with Adele Marcus. He has also been soloist with the San Francisco Symphony on the regular series directed by Josef Krips and last summer at one of the orchestra's concerts with Arthur Fiedler.

BOSTON POPS FESTIVAL ORCHESTRA

ARTHUR FIEDLER *conductor*

Polonaise from 'Eugene Onegin'* — *Tchaikovsky*

Overture to 'Orpheus in Hades'* — *Offenbach*

The skaters, waltzes* — *Waldteufel*

Rhapsody 'España' — *Chabrier*

intermission

Piano concerto no. 1 in B flat minor op. 23 — *Tchaikovsky*

Allegro non troppo e molto maestoso*
Andante semplice
Allegro con fuoco
HORACIO GUTIERREZ

intermission

Selections from 'Fiddler on the roof'* — *Bock*

Fiddler on the roof — Matchmaker, matchmaker, —
Far from the home I love — Miracle of miracles —
Sunrise, sunset — Anatevka — To life

Yellow submarine — *Lennon-McCartney*

Consider yourself from 'Oliver' — *Bart*

Horacio Gutierrez plays the Baldwin piano

BALDWIN PIANO
RCA RECORDS*

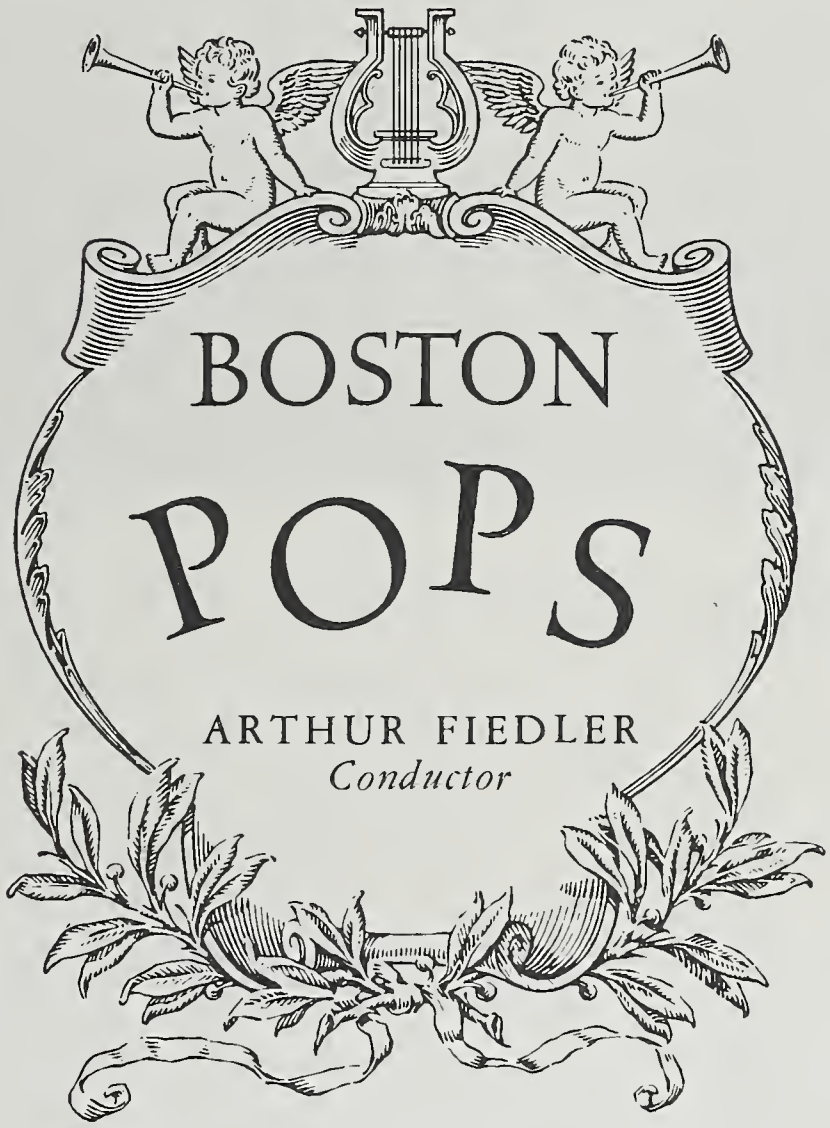
And for an encore....

Available on RCA Stereo 8 Cartridge Tape

RCA

BOSTON POPS FESTIVAL ORCHESTRA

ARTHUR FIEDLER
conductor



Sunday August 31 1969 at 2.30 pm

TANGLEWOOD

ARTHUR FIEDLER, Conductor of the Boston Pops, has been described as 'an institution in his hometown'. Born in the Back Bay on December 17 1894, he was brought up in an atmosphere of music. His father was a violinist in the Boston Symphony Orchestra, his mother was also a musician. When his family returned to their Viennese home, he went with them, and later entered the Royal Academy in Berlin. Returning to Boston at the start of the first world war, he joined the Boston Symphony at the age of twenty. Nine years later he formed a chamber orchestra, the Boston Sinfonietta, and in 1929 launched the free concerts on the Charles River Esplanade, which remain one of Boston's chief summer attractions.

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ANTHONY PARATORE is a graduate of the School of Fine and Applied Arts at Boston University and of the Juilliard School of Music. His teachers have been Mario Mantini, Leo Litwin, Bela Nagy and Rosina Lhevinne. He and his brother Joseph form a duo-piano team. Anthony Paratore has appeared on many occasions with Arthur Fiedler and the Boston Pops.

BOSTON POPS FESTIVAL ORCHESTRA

ARTHUR FIEDLER *conductor*

Entrance of the guests from 'Tannhäuser' — *Wagner*

Overture to 'La gazza ladra' — *Rossini*

Fantasia on 'Greensleeves'* — *Vaughan Williams*

Suite from 'Gaîté Parisienne'* — *Offenbach*

Overture — Allegro brillante — Polka — Galop — Valse — March — Can-can — Finale

intermission

Piano concerto in F* — *Gershwin*

Allegro
Adagio — andante con moto
Allegro agitato
ANTHONY PARATORE

intermission

Selections from 'Chitty chitty bang bang' — *Sherman and Sherman*

Chitty chitty bang bang — You two — The roses of success — Posh — Hushabye Mountain — Truly scrumptious — Toot Sweets — Me old bam-boo — Chitty chitty bang bang

Eleanor Rigby — *Lennon-McCartney*

Up, up and away* — *Webb*

BALDWIN PIANO
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